DOCUMENT RESUME

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ABSTRACT

The elective program for tenth grade academic English outlined in this document has been designed to improve students' attitudes toward and responses to the study of the language arts. The program consists of six minicourses, each of which covers a six-week period. The first course, required of all students, involves the study of communication skills--reading, writing, listening, speaking, and sensory awareness. The other five courses are elective, may be chosen by students from a list of courses, and include required and supplementary reading, individualized instruction in grammar and usage, and emphasis on oral and written expression. This document contains lists of instructional goals and student needs, brief descriptions of ten minicourses, course outlines, and additional teaching materials related to the courses. (JM)

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Six-Week Elective Courses

for

Tenth-Grade Academic English

Douglas S. Freeman High School

Henrico County, Virginia

Henrico County Schools

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1972-73

CS 201 887

INTRODUCTION

It has been our observation that traditional English has often failed to provide for the needs of students; in fact, English for many students is the most disliked subject in the curriculum. Our aim, therefore, in designing this mini-course elective program for tenth-grade standard English is to improve students' attitudes toward and responses to the study of language, composition, and literature through the use of creative learning situations and instructional materials appropriate to their needs, interests, abilities, and educational goals.

This program will be composed of six mini-courses, each of which will be completed in a six weeks' block of time. The first six-week course will be required of all students and will be devoted to the study of communication skills--reading, writing, listening, speaking, and sensory awareness. The five courses to follow Communication Skills will be elective courses. Each student will be given the opportunity to choose from a list of described courses the five which he feels will be most useful and interesting to him. He will make this choice of offerings during the first six weeks after consultation with his parents. Each elective course will include required and supplementary reading related to the theme of the course and, in addition, individualized instruction in grammar and usage. Emphasis will be given to the student's oral and written expression of ideas generated by the literature he reads.

Evaluation of the student's work will be made in the form of a letter grade at the conclusion of each six-week course. In addition students and parents will receive a progress report at the conclusion of each course and earlier if the teacher of the course feels it will be helpful. The grade earned for each course will be determined by both the student's and the teacher's evaluation of his work. The student's final grade for tenth-grade English will be an average of his grades for the six six-week courses.

We believe that this program will give students freedom to develop responsibility for making their own decisions and will make the best use of teachers' special talents.

The Committee

STUDENTS' NEEDS

1. Need to read with understanding
2. Need to raise his reading level
3. Need to increase his scope in reading
4. Need to communicate his ideas effectively in writing and speaking
5. Need to develop critical thinking in order to make discerning judgments and realistic decisions
6. Need to listen with comprehension
7. Need to learn how to take notes
8. Need to recognize the differences in the quality of literary works
9. Need to increase his vocabulary
10. Need to use his creativity
11. Need to develop an appreciation for the Arts
12. Need to understand and demonstrate his responsibility for himself and for his relationship with others
13. Need to experience success
14. Need for individual attention and instruction
15. Need to define his own system of values
16. Need to increase his awareness of self and environment

GENERAL INSTRUCTIONAL GOALS

1. To encourage an affirmative change in the attitudes of students toward the study of English.

2. To use to advantage the special knowledges and talents of teachers.

3. To provide students with the opportunity to explore areas of interest.

4. To improve students' skills in all areas of communications.

5. To give students freedom to read both for understanding and for enjoyment.

6. To guide students in discovering the qualities which define a work as literature.

7. To develop each student's confidence in the importance of his own ideas.

8. To provide opportunities for students to develop and use their creativity.

9. To encourage students to re-evaluate the values which direct their thoughts and actions.

10. To provide an opportunity for students to assume responsibility for their own actions and progress.

OFFERINGS FOR 1972-73 SESSION

Required Course

COMMUNICATION SKILLS

To gain a background in communication skills, you will explore the uses of language. The study of fundamental writing skills will include sentence structure, paragraph structure, spelling, vocabulary, punctuation, and writing style. Through the use of the read, speak, write technique, you will learn to express your ideas more clearly, concisely, and forcefully. You will be expected to apply what you learn in this course to help you succeed in the elective courses of your choice.

Elective Courses

"SONG OF MYSELF"

What guide lines do you use to direct your actions? Do you have all the answers? A work of literature often reveals the author's philosophy of life. Hemingway's The Old Man and the Sea provides the code by which this rugged individual lived. Ayn Rand's Anthem tells an unforgettable story of courage and rebellion against conformity. By considering value systems in imaginative literature, you will evaluate your own ideas and perhaps reformulate your own personal code. Emphasis will be on what you find to be realistic for you.

YOUTH IN CONFLICT

Through reading imaginative fiction, you will explore the experience of youth. Since today's youth must learn to live with rapid change, both the cause and effect of change will be discussed. The springboards for discussion will be contemporary readings which you select according to your interests. You will choose from such books as The Outsiders, I Never Promised You a Rose Garden, Johnny Got His Gun, Tuned Out, and House of Tomorrow.

SCIENCE FICTION

Gather rocks on the moon? Live underwater? Walk in Space? Order a test-tube baby? Impossible! Earlier science-fiction writers imagined such astounding situations. Jules Verne invented the pressure suit a hundred years before men of science did. H. G. Wells dabbled in anti-gravity law a generation before it was thought of. You will read from such writers as Van Vogt, Asimov, Heinlein, Bradbury, Clarke, and others whose science-fiction has often predicted the reality of tomorrow.

MASS MEDIA

Man becomes a victim of mass media if he is unaware of its subtle techniques of suggestion and manipulation. By exploring the different techniques used by each medium, you will discover both the inherent danger and the exciting promise of technological advances. Individual and group experiments with the various media will reveal to you both the verbal and non-verbal methods of communicating ideas and will enable you to cope better with the messages they convey.

WHY PREJUDICE?

Often an individual is unaware of the prejudices hidden deep within himself. In order to become aware of the causes and results of prejudice, you will have an opportunity to participate in an examination of the literary works concerned with the unjustifiable feelings of man toward his fellow man. Emphasis will be on the contrast between the prejudiced and stereotyped image commonly accepted about and the actual contributions made by three ethnic groups. You may select for independent study literature about the Blacks, the Indians, or the Jews.

SHRILLS AND CHILLS

Vampires, monsters, and mummies will inhabit the classroom with you. Dracula and Frankenstein will become your companions. Perhaps a trip to The Twilight Zone or a visit to Night Gallery will be to your liking. If you think you can stand the shock, then you certainly will want to take a tour through the literary world of horror.

EXPLORING FILMS

Do you enjoy watching films? Would you like to learn more about the techniquesused in producing a film? This course will include the examination of films representative of the history of film development, the basic film-making techniques, and finally the production of a film. You will write a scenario, learn to use a movie camera, plan shots, and edit footage.

WAR AND PEACE

Men who best know the meaning of peace are those in the depth of battle. A look at war as seen through the eyes of the characters in The Bridges at Toko-Ri will reveal the reality of Man's desire for peace. The effect of war on the people back home will be seen in A Separate Peace. To discover the reasons for war, the lessons learned from war, and the need for peace, you will read not only novels but also songs, poems, and short stories.

SPORTS SIGNALS

What would you think of Sports Illustrated as one of your textbooks? Do you read the sports section of the newspaper? Do you like to read about sports heroes? Winning and losing? This course will include a study of prominent athletes--past and present--the history of various sports, the basic rules of major sports, and an examination of the effect of defeat and success on individuals as treated in fiction, non-fiction, and poetry. Writing a sports column, commentating a game, and participating in discussions on such books as The Contender will all be a part of Sports Signals.

MYTHS AND LEGENDS

Venus, Ajax, Aquarius, and Gemini are words which are common in everyday speech. Do you know how these words originated? The study of Myths and Legends will include the stories of the Greek and Roman gods as well as of lengendary heroes such as Barbara Allen, Casey Jones, and Jesse James. No study of legends would be complete without the stories of King Arthur and his knights. As you read Camelot, you will find the true meaning of chivalry and will decide whether chivalry is still alive.

COMMUNICATION SKILLS

Writing Listening
Speaking Reading
Sensory Awareness

DESCRIPTION

To gain a background in communication skills, you will explore the uses of language. The study of fundamental writing skills will include sentence structure, paragraph structure, spelling, vocabulary, punctuation, and writing style. Through the use of the read, speak, write technique, you will learn to express your ideas more clearly, concisely, and forcefully. You will be expected to apply what you learn in this course to help you succeed in the elective courses of your choice.

OBJECTIVES

1. A student should show improvement in expressing himself clearly and effectively.
2. A student should be able to structure sentences to achieve variety and emphasis.
3. A student should be able to distinguish between words which are often confused in the English language.
4. A student should demonstrate his ability to write acceptable paragraphs of narration, description, exposition, opinion, and persuasion.
5. A student should be able to narrow and develop a topic sentence.
6. A student should be able to develop a working outline for the controlling idea of a theme.
7. A student should be able to use appropriate transitions between sentences and paragraphs.
8. A student should be able to demonstrate the accepted use of the mechanics in his writing.
9. A student should demonstrate development in his "word power."
10. A student should be able to communicate his ideas and opinions both formally and informally.
11. A student should demonstrate his knowledge of the flexibility of the English language.

12. A student should learn how and when to take notes.

13. A student should learn to distinguish between important and unimportant ideas in reading and discussion.

14. A student should demonstrate his understanding of what he hears.

15. A student should be able to distinguish between fact and opinion.

16. A student should demonstrate comprehension of the meaning of what he reads.

17. A student should attempt to use his creativity and to reflect his awareness of his environment in expressing his ideas.

SUGGESTED ACTIVITIES

1. Touch your ear and describe it as you perceive it through your sense of touch.

2. Write your reactions to the film Dream of Wild Horses.

3. Compose descriptions of assigned subjects in figurative language. Demonstrate your "word power."

4. Convert a paragraph written in informal English to formal English or vice versa.

5. In a narrative reveal the situation in the magazine picture given you.

6. Read an assigned part from Julius Caesar with sensitivity to the character role.

7. Visit a variety store, a grocery store, or a discount store for thirty minutes and record your observations without speaking or without buying merchandise.

8. Read a short story and write an original ending.

9. Use some type of poetic form to convey a strong feeling you have about an abstract quality or a concrete object.

10. Evaluate Antony's grasp of psychology by pointing out how he distorts fact.

11. Describe an object such as cotton candy, silk, grease, slime, or clouds.

12. Without using physical characteristics, write a description of a classmate so that the class can identify him.

13. Write a description of the food in the picture given to you so that your classmates can identify the food. Remember you have five senses.

14. Describe the kind of people who might live in the house shown in the picture given to you.

15. Write a character sketch which depicts the individual whose picture you are given.

16. Justify or condemn Brutus' actions.

17. Describe the scene which comes to your mind as you listen to a recording.

18. Paraphrase an assigned scene from Julius Caesar.

19. Describe such sounds as a fingernail scratching a blackboard, a siren, a cat walking, or a newspaper being opened.

20. Develop your sensory awareness by viewing filmstrips and posters in Come to Your Senses.

21. Participate in writing a modern version of a selected scene from Julius Caesar for production by your group.

22. Describe a scene after you have concentrated on observing it for ten minutes (i.e. study hall, pep rally, cafeteria).

23. Read Act IV or V of Julius Caesar and take notes to help you report on what happens.

24. Describe the taste of foods such as pizza, jello, pretzels, or watermelon.

RESOURCES AND MATERIALS

Basic Texts and Readings

Write On! Harcourt, Brace, Jovanovich, Inc.
The Language of Man, McDougal, Little & Co. #
Julius Caesar

Audio-Visual Materials

Dream of Wild Horses (reaction film)
Oral Communication: Effective Persuasion (film)
Oral Communication: Communicating Correctly (film)
Come to Your Senses (filmstrip)
S. R. A. Composition Series (transparencies)

Other Resources

Modern Grammar and Composition, Book 2, Conlin
Body Language, Fast
The Dynamics of Change, Fabun
Breakthrough

SEQUENCE FOR THE COURSE OF COMMUNICATION SKILLS

1. Have students' schedules put on index cards.
   Have the Information Sheet completed.
   Have the Attitude Check List completed.

2. Give diagnostic test.

3. Obtain samples of students' writing.

4. Show Dream of Wild Horses:
   a. Have students write about it.
   b. Show it again.
   c. Discuss individual reactions and interpretations.

5. Explain the purpose and use of student folders.

6. Give directions on journal writing (spiral notebook).

7. Begin sensory awareness:
   a. Use the Language of Man, "Levels of Language."
   b. Use Scholastic Kit called "Come to Your Senses."
   c. Use Write On!

8. Use SRA transparencies to introduce composition.

   Types of paragraphs: description, narration, expository, opinion, and persuasion

   Form for exposition: topic sentence, working outline, concluding sentence

   Emphasis in writing: usage, mechanics, transitions, and sentence structure as needed by individual students

9. Use Julius Caesar.
   a. Reading
   b. Speaking
   c. Listening
   d. Writing

YOUTH IN CONFLICT

DESCRIPTION

Through reading imaginative fiction, you will explore the experience of youth. Since today's youth must learn to live with rapid change, both the cause and effect of change will be discussed. The springboards for discussion will be contemporary readings which you select according to your interests. You will choose from such books as The Outsiders, I Never Promised You a Rose Garden, Johnny Got His Gun, Tuned Out, and House of Tomorrow.

OBJECTIVES

1. A student should demonstrate his awareness of the different points of view involved in conflict.

2. A student should recognize the universality of certain problems or conflicts experienced by youth.

3. A student should be able to resolve conflicts with an increasing degree of maturity.

4. A student should be able to read imaginative literature with comprehension and sensitivity so that he can relate to the actions and feelings of the characters.

5. A student should exhibit a knowledge of the changes in the world today which affect his life style and pose problems for him.

6. A student should access the characteristics of his own generation in comparison to those of past generations in order to become more aware of his identity.

7. A student should recognize the prevalence of the questions of youth in his exploration of novels, poetry, songs, movies, and programs.

8. A student should use creative and effective methods of expressing the conflicts of youth.

9. A student should evaluate realistically labels often applied to youth by the mass media.

10. A student should be able to discuss "future shock" in terms of his own life.

11. A student should be able to define the "generation gap" and to suggest ways of improving communications.

12. A student should increase his word power and sentence sense.

13. A student should further his enjoyment of and comprehension of what he reads.

14. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

SUGGESTED ACTIVITIES

1. Discuss problems of youth as revealed through life experience and literature.

2. Research informally the changes of the last two or three decades and discuss how these changes have affected the life-style of youth.

3. Research one technological advance and discuss its influence on youth today and on what you believe will be the influence on youth in the future.

4. Evaluate any increase in the conflicts of life which have caused or will be caused by advanced technology.

5. Assume the role of a main character in a book chosen from the supplementary reading list and solve a modern-day conflict in the way the character might have.

6. Compare and contrast the ways in which the main character from two books read for this course resolves a conflict. Justify the resolution which you feel to be most mature.

7. Participate in writing a description of your generation based on the model given in Children of Change.

8. Make a collage or prepare a creative project of your choice showing the conflicts of youth.

9. Participate in making a multi-media presentation on youth and its conflicts. For reference use songs, poems, pictures, quotations, articles, language, and customs.

10. Referring to your journal, write a narrative, a one-act play, or a personal essay based on a conflict which you have experienced.

11. Determine the degree of validity in the phrase "the youth revolution."

12. Justify or condemn Fabun"s belief that people have changed but institutions have not.

> The children of change are the products of the collision, or at least the dissonance, between 19th Century technology, and institutions that were the products of the largely agrarian rural societies of the 18th and the 17th centuries. The technology changed; the institutions didn't, or at least very little.
>
> Don Fabun in
> The Children of Change

13. Discuss Fabun's comment: "time collapsed and the horizon disappeared."

14. List ways in which television causes "future shock" or an identity crisis for youth.

15. Reconcile the increased interest in witchcraft, demonology, and mysticism with the increased development of science and technology.

16. Discuss the significance of the names selected by rock groups; i.e., "Beatles," "Sargeant Pepper"s Lonely Hearts Club Band," "The Who," and "The Greatful Dead."

17. Give reasons for "the generation gap" after reading such poems as "The Right Kind of People," "Any Human to Another," "Ozymandias," "Jabberwocky," "Crabbed Age and Youth," "When I Was One-and-Twenty," and "Old Age Sticks."

18. Participate in the "Generation Gap Activity." (From Self-Awareness Through Group Dynamics.)

19. Increase your word power by using words from your vocabulary list in your discussion.

20. Observe students in the cafeteria for ten minutes and record all conflicts you notice.

21. Assume that you are one of the runaways who has received a plea from home (Write On!, p. 51), and write a letter to a friend expressing your feelings.

22. After reading "Claudia, Where Are You," assume the voice of a parent or relative and complete "Listen here, young lady! If you were my daughter..."

23. Answer the letter written by Scars as you believe Ann Landers should. (Write On!, p. 58)

24. Respond to one of the epigrams on youth in Write On!, p. 68.

25. List television shows, songs, or movies which rely on an updated version of "Pyramus and Thisbe." (Write On!, p. 71).

26. Criticize or support Miss Chipman's views on America. (Write On!, p. 77).

27. Invent a situation in which you must shift for yourself and describe it. Consider Don McNeill's statement:

> There has never been a generation so detached from their parents. All the practical binds are gone. It has been generations since the average middle-class family needed their adolescent children for anything more than dish-washing, baby-sitting, and lawn-mowing. For the parents, the postwar ties were emotional ones; for the children, the ties were material. Now, the children, by rejecting their parents' material values, also throw off the need of support. The society has reached such a point of affluence that a resourceful kid can live off its waste.
>
> Don McNeill, from
> "The Village Voice"

RESOURCES AND MATERIALS

Basic Text and Readings (Student's choice of two)

The Cross and the Switchblade, D. Wilkerson
I Never Promised You a Rose Garden, H. Green
Tuned Out, M. Wojciechowska
The Outsiders, S. E. Hinton
Night at Camp David, F. Knebel
Of Mice and Men, J. Steinbeck
Dave's Song, R. McKay
A Tree Grows in Brooklyn, B. Smith
The Children of Change, Fabun (ed.)
Write On! Harcourt, Brace, Jovanovich (Text)

Supplementary Reading

Catcher in the Rye, Salinger
The Contender, Lipsyte
Demian, Hesse
Drop-Out, Eyerly
Flowers for Algernon, Keyes
Franny and Zooly, Salinger
The Girl Inside, Eyerly
The Heart Is a Lonely Hunter, McCullers
Main Street, Lewis
Member of the Wedding, McCullers
A Separate Peace, Knowles
Siddhartha, Hesse
Escape from Nowhere, Eyerly
Tess of the D'ubervilles, Hardy
I'm Really Dragged But Nothing Gets Me Down, Hentaff
Phoebe, Dizenzo
Patterns on the Wall, Yates
The Loners, Schulman
The Episode of Sparrows, Godden
Durango Street, Bonham
This Side of Paradise, Fitzgerald
The Red Pony, Steinbeck
To Kill a Mockingbird, Lee
Death Be Not Proud, Gunther
Catch 22, Heller
In This Sign, Green
Tender Is the Night, Fitzgerald
A Bell for Adano, Hershey
Mrs. Mike, Freedman
Alas, Babylon, Frank

Joy in the Morning, Smith
Ethan Frome, Wharton
The Octopus, Norris
The Jungle, Sinclair
The Chosen, Potak
The Promise, Potak
Mill on the Floss, Elliot
Jane Eyre, Bronte
Green Dolphin Street, Goudge
To Have and to Hold, Johnson
Big Doc's Girl, Medearis
Christy, Marshall
Edgar Allan, Neufeld
House of Tomorrow, Thompson
Jordi Lisa and David, Rubin
Karen, Killilea
Lisa, Bright and Dark, Neufeld
Look Homeward, Angel, Wolfe
Lorna Doone, Blackmore
Mr. and Mrs. Bo Jo Jones, Head
The Nun's Story, Hulme
Phineas, Knowles
Rebecca, Du Maurier
Peter Pan Bag, Kingman
Throwaway Children
Johnny Got His Gun, Trumbo
My Darling, My Hamberger, Zindel
Craige and Joan, Asinof
Diana, the Making of a Terrorist, Powers
Bless the Beasts and the Children, Swarthout

Audio-Visual Resources

Films:

Adventures of an Asterisk
Conformity

Sound Filmstrips:

Values for Teenagers: The Choice Is Yours
Personality: The You Others Know
The Tuned Out Generation
Masculinity and Femininity
The Alienated Generation

Slide Kits:

No Man Is An Island: An Inquiry into Alienation
Human Values in an Age of Technology
Man and His Enviornment: In Harmony and Conflict

SPORTS SIGNALS

DESCRIPTION

What would you think of Sports Illustrated as one of your textbooks? Do you read the sports section of the newspaper? Do you like to read about sports heroes? Winning and losing? This course will include a study of prominent athletes, past and present, the history of various sports, the analysis of the basic rules of major sports, and an examination of the effect of defeat and success on individuals as treated in both fiction and non-fiction and in poetry. Writing a sports column, commentating a game, and participating in discussions on such books as The Contender will all be a part of Sports Signals.

OBJECTIVES

1. A student should become familiar with the various forms of sports literature.
2. A student should be able to discuss the impact of sports on the American language.
3. A student should evaluate the validity of attitudes toward sports demonstrated by the American public.
4. A student should analyze the importance of the role of the athlete in American life.
5. A student should recognize the challenges that an athlete faces.
6. A student should increase his awareness of the effect of defeat and success on the players, coaches, and spectators.
7. A student should demonstrate his knowledge of the history, development, and basic rules of a chosen sport.
8. A student should be able to recognize bias in sports reporting.
9. A student should be able to research a chosen topic.
10. A student should demonstrate his creativity in preparing a chosen project.

11. A student should further his enjoyment of and comprehension of what he reads.

12. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

SUGGESTED ACTIVITIES

1. Select a prominent athlete and prepare a report on his life style and accomplishments.

2. Become an authority on a chosen football team so that you can represent that team on a panel or can speak to the class about that team.

3. Read a newspaper sports article and write an appropriate headline.

4. Make a collage on a sports theme which you select.

5. Use body language to demonstrate a technique used in a particular sport.

6. Research the jargon of a particular sport and report your findings to the class.

7. Based on your knowledge from class discussions and individual readings, select the teams which you think will win on a given week-end.

8. Present to the class a compilation of sports highlights from the daily newspaper.

9. Prepare a sport's quiz to give to the class about sports events during a particular weekend.

10. Write a process theme on a sports-related topic. (How to...)

11. Tape a commentary on part of a game which you have viewed and play the tape for the class.

12. Participate in a group discussion on the basic rules of a particular sport.

13. Complete a paragraph of competitive action for which you have been given the first and last sentences.

14. Make a model of a baseball field, football field, basketball court, golf course, race track, or tennis court and explain your model in relation to the rules of the game.

15. Write a sports column on an athletic event which you have seen.

16. Compare and contrast two views of success or defeat in two sports stories which you have read.

17. In a group, write a sports broadcast in which you describe a defeat in the three following ways:

    a. accurately and objectively,
    b. in only favorable terms,
    c. in only unfavorable terms.

18. Determine through research the effects on the individual of being a star or a hero.

19. Defend an attitude about sports which is commonly shown by the public.

20. Share your reactions to the fiction, nonfiction, and poetry about sports which you have read.

21. Observe a player or a coach or a spectator during an athletic event and write about his reactions: poem or essay.

22. Present your findings on the history and development of a particular sport.

23. In a group, write an account of a sports defeat or victory using the most colorful language you know. Then each member of the group will report the same situation in standard or formal language.

RESOURCES AND MATERIALS

Basic Readings

The Contender, Lipsyte
Great Sport Reporting, Kirchmer
Selected poems
Selections from Instant Replay, Kramer
Selections from Sports Illustrated
Sports sections of local newspapers

Supplementary Readings

Football: Non-Fiction

Countdown to Super Bowl, Anderson
You Have to Pay the Price, Blaik
Crying Towel, Eason
My Favorite Football Stories, Grange
Touchdown!, Sullivan
I Pass, Tittle
Knute Rockne, Wallace
With Rockne at Notre Dame, Young
Pro Football Hall of Fame, Daley
Red Grange Story, Grange
Farewell to Football, Kramer
Rockne of Notre Dame, Lovelace
Pro, Pro, Pro, Pratt
Confessions of a Dirty Ballplayer, Sample
O. J.: The Education of a Rich Rookie, Simpson
Football's Greatest Coaches, Pope
Football Immortals, Weyand
Gridiron Grenadiers, Colrane
Sports Illustrated Book of Football

Football: Fiction

Go Navy Go, Archibald
Hold That Line, Archibald
Mr. Slingshot, Archibald
Hackberry Jones, Split End, Bishop
Sideline Quarterback, Bishop
Last White Line, Bowen
Varsity Jim, Brooks
Gridiron Crusader, Friendlich
Cager's Challenge, Gartners
Mr. Fullback, Gault
Mr. Quarterback, Gault
Son of the Coach, Harkins
All-Conference Tackle, Jackson
Rose Bowl All-American, Jackson
Rose Bowl Line Backer, Jackson
One Man Backfield, Leonard
Victory Pass, Leonard
Three Cheers and a Tiger, McDowell
Lucky Shoes, Millholland
End Zone, Scholz
A Fighting Chance, Scholz
Johnny King, Quarterback, Scholz
One Man Team, Scholz
All-American, Tunis

Basketball: Non-Fiction

Basketball Is My Life, Cousy
A Sense of Where You Are, McPhee
The Drive Within Me, Pettit

A View from the Rim, Reed
Mr. Clutch, West
Cavalcade of Basketball, Weyland
Basketball's Greatest Game, Hollander
Basketball's Hall of Fame, Podu
Greatest Stars of the NBA, Pepe

Basketball: Fiction

Backboard Magic, Brier
Jack Davis Forward, Burgoyne
Five Were Chosen, Cox
Rebound, Emery
Five Against the Odds, Frick
Shorty at the State Tournament, Jackson
Tournament Forward, Jackson
Phantom of the Foul Lines, Leonard
The Tall One, Olson
Champion of the Court, Verral
Girl Called Hank, Walden

Baseball: Non-Fiction

Yogi, Berra
Ball Four, Bouton
I'm Glad You Didn't Take It Personally, Bouton
Harmon Killebrew Story, Butler
Roar of the Crowd, Burnette
It's Good to Be Alive, Campanello
Yankee Batboy, Carrier:
My Life in Baseball, Cobb
Jocko, Conlan
Strikeout Story, Fellar
Casey Stengal, Graham
Lou Gehrig, Hubler
Baltimore Orioles, Lieb
The Tiger Wore Spikes, McCallum
From Sandlot to Big League, Mack
The Education of a Baseball Player, Mantle
Mickey Mantle Story, Mantle
Born to Play Ball, Mays
Milwaukee's Miracle Braves, Meany
Stan Musial, Musial
Babe Ruth Story, Ruth
Story of Bobby Shantz, Shantz

My Greatest Baseball Game, Schiffer
Leo Durocker Story, Schoor
Stan Musial Story, Schoor
Willie Mays Story, Shapiro
Veeck--as in Wreck, Veeck
Bob Allison Story, Bulter
Seeing It Through, Conigliaro
Heroes of the World Series, Silverman
Baseball's Famous Firstbaseman, Smith
Baseball Has Done It, Robinson
History of Baseball, Danzig
Great Pennant Races, Graham
General "Baseball" Doubleday, Holzman
Baseball, Seymour
Base Is a Funny Game, Garagiola
Baseball's Greatest Hitters, Meany

Baseball: Fiction

Kid Who Batted 1,000, Allison
Hot Corner, Bowen
Infield Spark, Bowen
Pennant Fever, Bowen
Fast Man on a Pivot, Decker
Long Ball to Left Field, Decker
Action at Third, Emery
Relief Pitcher, Emery
Crack of the Bat, Fenner
Baron of the Bullpen, Friendlich
Ace Pitchers, Gartnes
Rookie First Baseman, Jackson
Rookie Southpaw, Leonard
Second Season Jinx, Leonard
Stretch Bolton Comes Back, Leonard
Man on the Bench, McCormick
Today's Game, Quigley
Southpaw Fly Hawk, Rand
Base Burglar, Scholz
Bench Boss, Scholz
Deep Short, Scholz
Keystone Kelly, Scholz
Man in a Cage. Scholz
Perfect Game, Scholz
Buddy and the Old Pro, Tunis
Highpockets, Tunis
Schoolboy Johnson, Tunis
King of the Diamond, Verral
Delayed Steal, Waldman
Behind the Bat, Bowen
Centerfield Jinx, Scholz
Club Team, Richard

Auto Racing: Non-Fiction

Five Hundred Miles to Go, Bloemaker
Famous Indianapolis Cars and Drivers, Yates
Omnibus of Speed, Beaumont
Great American Automobiles, Bentley
Racing Cars That Made History, Cooke
Famous Auto Races and Rallies, Lessner
Speed Was My Life, Newbauer
The Big Race, Rosemann
Men at Speed, Rudeen
Jackie Stewart: World Champion, Engel
Guide to Racing Cars, Yates
Sport and Racing Cars, Yates
Devil Behind Them, Bentley
The Racing Sports Car, Pritchard
Today's Sports and Competition Cars, McCahill

Auto Racing: Fiction

Red Car, Stanford
Dim Thunder, Gault
Speedway Challenge, Gault
Speed Six, Hough
Speed, Speed, Speed, Fenner (Short Stories)

Skiing: Non-Fiction

A Long Way Up, Valens
Encyclopedia of Skiing, Ski Magazine

Skiing: Fiction

Ski Cabin, McLelland
Snow Slopes, Thompson
Skymountain, Walden

Track and Field: Non-Fiction

Track and Field, Nelson
The Four Minute Mile, Bannister

Track and Field: Fiction

Cinder Cyclone, Brier
Son of Mercury, Gartner
Junior Miler, Keating

Golf: Non-Fiction

Walter Hagan Story, Hagen
The Greatest Game of All, Nicklous
This Life I've Led, Zaharias
The Golf Immortals, Scott
Best Eighteen Golf Holes in America, Jenkins

Tennis: Non-Fiction

I Always Wanted to Be Somebody, Gibson

Swimming: Fiction

Bucky Forrester, Silliman

Surfing: Non-Fiction

Great Surfing, Sevenson

Surfing, Klein

General Topics

Champions by Setback, Boynick
Sport, Sport, Sport, Pratt
There's Nothing New in Sports, Bulter
Pictorial History of American Sports, Durant
The Wonderful World of Sport, Sports Illustrated
Yesterday in Sports, Sports Illustrated
Sportsman's Workshop, Koller
Sprints and Distances, Morrison (Sports poetry)

Short Story Collections

While the Crowd Cheers, Cooke
Shift to the Right, Chute
Teen-Age Treasure Chest of Sport Stories, Combs
The Will to Win, Meader
The Kid Who Beat the Dodgers, Miers
Best Sport Stories, 1971

Thematic Collections (Classroom sets)

Sports Scene
Men Against Time

Audio-Visual Materials

Moods of Surfing (film)
Television broadcasts of athletic events
Films of local high school games

Teacher Resources

Modern Sportswriting, Gelfard
Sportswriter, Woodward
Fifty Years of Basketball, Lapchick
New Encyclopedia of Sports, Menka

SHRILLS AND CHILLS

DESCRIPTION

Vampires, monsters, and mummies will inhabit the classroom with you. Dracula and Frankenstein will become your companions. Perhaps a trip to The Twilight Zone or a visit to Night Gallery will be to your liking. If you think you can stand the shock, then you certainly will want to take a tour through the literary world of horror.

OBJECTIVES

1. A student should further his enjoyment of and comprehension of what he reads.
2. A student should be able to evaluate the effects of mood and atmosphere in a horror story.
3. A student should be able to discuss the importance of the author's choice in a horror story.
4. A student should be able to determine the techniques of suspense used in creating a horror story.
5. A student should demonstrate his creativity by preparing a project of his choice.
6. A student should increase his vocabulary.
7. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.
8. A student should become familiar with the best-known characters in horror stories of literary value.

SUGGESTED ACTIVITIES

1. View Night Gallery to determine how suspense and atmosphere are used in horror films.
2. Make a list of words with emotional impact that relate to the theme of horror.
3. Work in a small group to create a short horror skit. Use only sound and action to convey the narrative, no dialogue. Perform the skit for the entire class.

4. Bring to class a picture that expresses fear or horror. As you look at the picture brought in by other class members, list words that come to your mind as expressions of your feelings.

5. Create suitable captions for these or other pictures of horror.

6. Tape a horror story--perhaps your favorite--to present to the class.

7. Share your reactions to the short stories and novels you have read and the television plays and motion pictures you have seen which are relevant to the course-theme.

8. Become familiar with terms used to refer to the world of horror. As appropriate, use these when you write on the theme of horror.

9. Make a tape of sounds to be used as background for a horror play or story which you would like to read to the class.

10. View a television cartoon for children and relate to the class how the feeling of terror is created in the presentation.

11. Work with a group to prepare a horror play for stage or radio presentation.

12. Using the theme of terror, write a short-short story in which an inanimate object is given human characteristics.

13. Prepare a visual project which creates the mood of suspense or terror.

14. Write your interpretation of an abstract picture.

15. Research one literary creature of horror or a writer of horror stories and prepare a report and bibliography.

16. Write an original horror short story making use of what you have learned about the writer's craft from your readings for and learning experiences in this course.

RESOURCES AND MATERIALS

Basic Readings

Frankenstein, Mary Shelley
Famous Ghost Stories, Bennett Cerf, ed.

Supplementary Readings

Short Story Collections

Great Tales of Action and Adventure, Bennett, ed.
Hard Day at the Scaffold, Hitchcock, ed.
Scream Along with Me, Hitchcock, ed.
Stories Not for the Nervous, Hitchcock, ed.
Horror Times Ten, Norton, ed.
Great Tales of Horror, Poe
Selected Stories and Poems, Poe
The Omnibus of Crime, Sayers
The Twilight Zone Revisited, Serling

Fiction

Rebecca, DuMaurier
The Hunchback of Notre Dame, Hugo
Turn of the Screw, James
We Have Always Lived in the Castle, Jackson
The Mysteries of Udolpho, Ratcliffe
Dr. Jekyll and Mr. Hyde, Stevenson
Dracula, Stoker

Non-Fiction

Gothic Ghost, Holzer
Virginia Ghost, Lee
Casebook of Ghosts, O'Donnell
Ghosts Along the Mississippi, Laughlin
Horror!, Douglas

AUDIO-VISUAL RESOURCES

Film: *Future Shock*

OTHER RESOURCES

Teacher Resources

Horror!, Douglas
Something Strange, Smiley, Paterno, Jarmon, eds.

WAR AND PEACE

DESCRIPTION

Men who best know the meaning of peace are those in the depth of battle. A look at war as seen through the eyes of the characters in Bridges at Toko-Ri will reveal the reality of man's desire for peace. The effects of war on the people back home will be seen in A Separate Peace. To discover the reasons for war, the lessons learned from war, and the need for peace, you will read not only novels but also songs, poems, and short stories.

OBJECTIVES

1. A student should be able to discuss the effects of war and peace on a country and on an individual.

2. A student should be able to discuss the wars of our nation as revealed through literature.

3. A student should be aware of the contrasting views concerning the basic nature of man.

4. A student should be able to compare and contrast different attitudes toward war and peace as revealed in literature.

5. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

SUGGESTED ACTIVITIES

1. Bring to class popular songs concerned with war. Discuss the attitude toward war revealed in the song and determine the purpose of each song.

2. Write an editorial supporting the use of the conference table instead of weapons to solve problems of the world.

3. Write an editorial supporting the use of tax money for the purchase of weapons by the United States government.

4. Tape sounds of joy which make life worth living and which give an inner peace. The tape may include excerpts from songs, lyrics, news items, and the laughter and conversations of family and friends.

5. Collect five poems about war. Prepare to read one of the poems to the class. Accompany your reading with appropriate music or sound effects.

6. Make a list of rules which could be presented by the United Nations to all governments to insure world-wide peace for the future.

7. View the film Toys and write an expository paragraph on the attitude toward war as revealed in this film.

8. Gather pictures and headlines to make a collage on war.

9. Compose an epitaph for the tombstone of the unknown soldier from the Vietnam conflict.

10. Determine the effects of war on the soldier and his family as revealed in Bridges at Toko-Ri.

11. Participate in a small group discussion on the topic of man's obligation to fight in his country's wars.

12. Discuss the attitudes toward war revealed in selected poems and short stories.

13. Compose a list of words often used in literature about war.

14. Discuss the effects of war and peace on the characters in A Separate Peace.

15. Present your ideas in writing on whether war is or is not an inevitable product of man's basic nature.

16. View the film A Short Vision and write what you feel the film reveals about war.

17. In a small group write a script for a short story on war. Present a production of the story to the class.

18. Read "An Occurance at Owl Creek Bridge" and view the film. Defend your idea of which medium is most effective in telling the story.

RESOURCES AND MATERIALS

Basic Readings and Text

War and Peace, Heston, Littell, eds.
Bridges at Toko-Ri, Mitchener
A Separate Peace, Knowles
"An Occurance at Owl Creek Bridge," Bierce
Selected Poems
Write On! Daigon, ed.

Supplementary Readings

Fiction

Run Silent, Run Deep, Beach
HMS Ulysses, MacLean
Mila 18, Uris
Von Ryan's Express, Westheimer
The Survivor, White
The Guns of Navarone, MacLean
All Quiet on the Western Front, Remarque
Step to the Music, Whitney
Bugles Blow No More, Dowdey
Gone with the Wind, Mitchell
Johnny Got His Gun, Trumbo
Slaughterhouse-Five, Vonnegut
Bridge over the River Kwai, Boulle
Alas, Babylon, Frank
Sink the Bismarck, Forester
The Guns of August, Tuckman
Catch-22, Heller
The Great Escape, Brickhill

The Green Beret, Moore
The Ambassador, West
Bell for Adano, Hersey
Bridge at Andau, Michener
A Farewell to Arms, Hemingway
For Whom the Bell Tolls, Hemingway
Hiroshima, Hersey
The Longest Day, Ryan
No Time for Sergeants, Hyman
On the Beach, Shute
Red Badge of Courage, Crane

Non-Fiction

Children of the A-Bomb, Osada
Seven Came Through, Rickenbacker
We Thought We Heard the Angels Sing, Wittaker
Outpost of Freedom, Donlon
The Vietnam Reader, Raskin, ed.
Letters from Vietnam, Adler, ed.
Man and Warfare, Irmscher

Short Story Collection

More Combat Stories of WWII and Korea, Chamberlain
No Time for Glory, Fenner
Tales of the South Pacific, Michener
Salute to the Brave, Tibbetts
Brother Against Brother, Fenner
Fighters in the Sky, Whitehouse

Audio-Visual Materials

Films:
An Occurance at Owl Creek Bridge
Toys
A Short Vision

Slide Kit:
An Inquiry into the Nature of Man

Other Resources

Teacher's Resources

The Draft, Leinward, ed.

War Poets, Blumden, ed.

SONG OF MYSELF

DESCRIPTION

What guide lines do you use to direct your actions? Do you have all the answers? A work of literature often reveals the author's philosophy of life. Hemingway's The Old Man and the Sea provides the code by which this rugged individual lived. Ayn Rand's Anthem tells an unforgettable story of courage and rebellion against conformity. By considering value systems in imaginative literature, you will evaluate your own ideas and perhaps reformulate your own personal code. Emphasis will be on what you find to be realistic for you.

OBJECTIVES

1. A student should demonstrate that he has reevaluated his own values in terms of the value systems discussed by either incorporating or rejecting the philosophies presented.

2. A student should display his understanding that there is no value system or philosophy necessarily right for all people through his willingness to listen to peers and to respect opposing views.

3. A student should demonstrate his understanding of the responsibility of freedom.

4. A student should be able to read imaginative literature with comprehension and sensitivity so that he can relate to the feelings and actions of the characters.

5. A student should assess the value system of his own generation in comparison to those of past generations in order to become more aware of his identity.

6. A student should recognize that the practice of etiquette and good manners symbolically shows one person's respect for another.

7. A student should be able to assume the value system of another person or character in order to better understand that person.

8. A student should try to formulate a value system by which he believes the world could live in peace.

9. A student should evaluate the influences on his life which have helped to shape his values.

10. A student should know the steps involved in making a decision.

11. A student should increase his word power and his sentence sense.

12. A student should further his enjoyment of and comprehension of what he reads.

13. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

ACTIVITIES

1. Write a personal essay discussing the major influences of two or more of the following: heredity, culture, family, education, religion, politics.

2. Describe the main character's search for identity in Anthem.

3. Demonstrate through discussion the difference between a person's public image and his real inner self; e.g., "Richard Cory."

4. Make a list of the Ten Commandments you feel to be important today.

5. After reading "Mateo Falcone," justify his actions in terms of his cultural heritage even though his actions will probably violate your personal value system.

6. Participate in trying to determine the value system which could lead to Utopia.

7. Justify or condemn the lawyer's decision in "The Bet."

8. Consider the symbolic quality of the Bride in "The Bride Comes to Yellow-Sky" and determine the need for this value in your life.

9. After reading The Old Man and the Sea and viewing the Hemingway films, assess Hemingway's degree of commitment to his own philosophy.

10. Discover more about yourself and the shaping of your own values by participating in the activities provided in Deciding.

11. Participate in role playing by assuming Mike's identity in Deciding in order to recognize the importance of decision making.

12. Write a personal narrative discussing an important decision you have made in the past. Explain what factors helped determine your decision and evaluate what choice you would make now with the help of hindsight.

13. Keep a record for one day of every decision you make. What kind of decisions are most difficult for you?

14. Discuss man's responsibility to his fellow man as is revealed in "The Outstation."

RESOURCES AND MATERIALS

Basic Text and Readings

The Old Man and the Sea, Hemingway
Anthem, Rand
Deciding, Gelatt, Varenhorst, Carey

"The Bet," Chekhov
"Mateo Falcone," Merimee
"The Bride Comes to Yellow Sky," Crane
"The Outstation," Maugham
Selected Poems

Supplementary Readings

Death Be Not Proud, Gunther
Flowers for Algenon, Keyes
Brave New World, Huxley
To Kill a Mockingbird, Lee
Don Quixote, Cervantes
Peter Pan Bag, Kingman
The Snow Goose, Gallico
A Light in the Forest, Richter
Anne Frank: Diary of a Young Girl
The Story of My Life, Keller
Profiles in Courage, Kennedy
Hemingway: A Life Story
Papa Hemingway: A Personal Memoir, Hotchner
Catcher in the Rye, Salinger
A Separate Peace, Knowles
In This Sign, Greenberg
Edgar Allan, Neufeld
Thomas Dooley: My Story
Albert Schweitzer,

Audio-Visual Resources

Filmstrips:
Personal Commitment: Where Do You Start?
Dare to Be Different
The Exploited Generation
Hemingway--the Man

Slide Kits:
Man and His Values
An Inquiry into the Nature of Man
The Pursuit of Happiness
Man's Search for Identity

Films:

Hemingway, Parts I and II
Refiner's Fire
Freud: The Hidden Nature of Man
What's Right?
Search for Freedom

EXPLORING FILMS

DESCRIPTION

Do you enjoy watching films? Would you like to learn more about the technique used in producing a film? This course will include the examination of films representative of the history of film development, the basic film-making techniques, and finally the production of a film. You will write a scenario, learn to use a movie camera, plan shots, and edit footage.

OBJECTIVES

1. A student should acquire a conversant knowledge of the refinements that have been developed in film production.
2. A student should demonstrate his understanding of the special vocabulary used in critiques of films and in film-making.
3. A student should demonstrate his knowledge of the basic film-making techniques.
4. A student should be able to criticize effectively the subjects and techniques used in the production of selected films as guided by developed criteria.
5. A student should be able to choose a subject appropriate to the length of the film planned for production.
6. A student should be able to describe in detail the ways a particular scene might be filmed to provide audience appeal or continuity.
7. A student should take an active part in a group or work independently in the production of a film.
8. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

SUGGESTED ACTIVITIES

1. Analyze film reviews in current periodicals in order to learn the techniques of writing a review.
2. Criticize orally a series of films, emphasizing points that would be appropriate for a review.
3. Write a review of a film.
4. Become familiar with the language used in film-making by making a glossary of terms.

5. Evaluate the effectiveness of camera distance, camera speed, motion, lighting, sound, and color used in selected films.

6. Identify techniques peculiar to documentary films.

7. Compare and contrast the techniques of film production with those employed in television production.

8. Communicate an idea to another student or to your class through body language.

9. Write a film script from a play, short story, or poem.

10. Review a film and convince the class they should or should not see the film.

11. View a film with the sound track; then view the same film with different music accompaniment. Discuss the effects of the different sound tracks on the visual message.

12. Describe in detail the way you would film an assigned event such as a child-parent argument at the dinner table.

13. Read a variety of newspaper and magazine reviews of a selected motion picture. Make a list of the elements of the movie that the reviewers criticize.

14. Select one section from the film Why Man Creates and write an analysis of the technique used to create an impression on the viewer.

15. Discuss the effects of a pan, a tilt, a cut, and a zoom in the opening scene of The Hand.

16. Listen to the record "The Good, Bad and Ugly" and determine what action you would film to go with the music.

17. View a student-made film which used "The Good, Bad and Ugly" as background music and compare your ideas of filming to the actual film.

18. Discuss the creative process as it is revealed in Why Man Creates.

RESOURCES AND MATERIALS

Basic Text

Exploring the Film, Kuhns and Stanley

Supplementary Readings

Behind the Scenes in Moving Pictures, Cooke
I Lost It at the Movies, Kael

Kiss Kiss Bang Bang, Kael
The Movies, Griffith
Film Makers on Film Making, Geduld
Film Experience, Huss
Films and Feeling, Durgnat

Audio-Visual Resources

Films:
Clay
The Hand
The Red Balloon
Easy Street
A Stain on His Conscience
American Time Capsule
Night and Fog
The Leaf
The Critic
Nahanni
Circusz
Rabbit
Film: The Art of the Impossible
The Nature of the Film Medium
The Sparrow

Tapes:
The Film #1 - Wollensak
The Film #2 - Wollensak

OTHER RESOURCES

Teacher's Resources

Mass Media and the Popular Arts, Rissover and Birch
Film: The Creative Eye, Sohn
Media and Communication, Thomsen
The Celluloid Curriculum, Maynard
Elements of Film, Bobker
Themes: Short Films for Discussion, Kuhns
The Liveliest Art, Knight
Films in Depth, Schreivogel
Behind the Camera, Kuhns and Giardino
The Uses of Film in the Teaching of English, Ontario Institute for Studies in Education

SCIENCE FICTION

DESCRIPTION

Gather rocks on the moon? Live underwater? Walk in Space? Order a test-tube baby? Impossible! Earlier science-fiction writers imagined such astounding situations. Jules Verne invented the pressure suit a hundred years before men of science did. H. G. Wells dabbled in anti-gravity law a generation before it was thought of. You will read from such writers as Van Vogt, Asimov, Heinlein, Bradbury, Clarke, and others whose science-fiction has often predicted the reality of tomorrow.

OBJFCTIVES

1. A student should be able to read imaginative fiction with comprehension and sensitivity.

2. A student should assess the "reality" of today in terms of the science-fiction "dreams" of the future.

3. A student should develop an excitement toward and hope for the future in terms of the technological possibilities of today.

4. A student should increase his word power and his sentence sense.

5. A student should expand his own creative expression.

6. A student should further his enjoyment of and comprehension of what he reads.

7. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

ACTIVITIES

1. Pretend you are a Martian who spends one day observing Earth. You have no knowledge of the language of Earth. You may orbit or land in one particular spot. Write or give a report to your own community describing the people or structures of Earth.

2. After reading I, Robot, evaluate the morality or value system given to the robots.

3. After viewing "In Search of Ancient Astronauts," discuss Daniken's thesis that man has descended from ancient beings of superior intelligence.

4. After listening to "The War of the Worlds," discuss your reactions to such an invasion.

5. Write an original science fiction short story. You may develop your story from this beginning:

   "After the last atomic war, Earth was dead; nothing grew, nothing lived. The last man sat alone in a room. There was a knock on the door...." (From Science Fiction: What It's All About, Sam J. Lundwall, p. 13.)

6. After reading The Puppet Masters, evaluate realities of today which in the future could provide such thought control over man. Suggest possible regulations to prevent such control from taking place.

7. Read a science-fiction novel from the supplementary reading list and research possible future validity of such an event ever happening. Report your findings to the class.

8. Read John Glenn's account of his journey into space and compare it to the excerpt from Jules Verne's account.

9. Assume you are the main character from one of the science-fiction selections you have read. Record your feelings about and reactions to a crisis met in space, using the diary form.

RESOURCES AND MATERIALS

Basic Texts and Readings

The Puppet Masters, Heinlein
I, Robot, Asimov
Insights into Literature, Van Doran, et al., eds.

Supplementary Readings

Any novel or collection of short stories by Heinlein, Clarke, H. G. Wells, Verne, Bradbury.

Kings of Infinite Space, Balchin
Marooned in Orbit, Ballou
When Worlds Collide, Balmer
The Best from Fantasy and Science Fiction, Davidson, (ed.)
A Torrent of Faces, Blish
The Simultaneous Man, Blum
The Complete Werewolf, Boucher
Time out of Mind, Boulle
Lodestar, Rocket Ship to Mars, Branley
Spaceward Bound, Brown
Four Came Back, Caidin
The God Machine, Caidin
No Man's World, Caidin
Analog 7, Campbell

The World at Bay, Capon
Mystery of Satallite 7, Coombs
Rocket Man, Correy
Andromeda Strain, Crichton
Angry Planet, Cross
Stolen Sphere, Cross
Lost Planet, Dallas
Psychogeist, Davis
Attack from Atlantis, Del Rey
Step to the Stars, Del Rey
Year After Tomorrow, Del Rey
Future Perfect, Franklin
Moon Ahead, Greener
The Daleth Effect, Harrison
Planet of Light, Jones
Worlds to Come, Knight
A Mile Beyond the Moon, Kornbluth
Wild and Outside, Lang
The Space Olympics, Lightner
Russian Science Fiction, Magidoff, (ed.)
Rocket to Luna, Marsten
Catseye, Andre Norton
Scavengers in Space, Nourse
Star Gate, A. M. Norton
Space Captives of the Golden Men, Patchett
Rockets to Nowhere, St. John
The Witches of Karres, Schmitz
Voyagers in Time, Silverberg
The Werewolf Principle, Simak
Space, Space, Space, Sloane
Treasury of Science Fiction, White
Secret of the Martian Moons, Wollheim
The Cassiopeia Affair, Zerwich

History and Speculation: (non-fiction)

Is Anyone There? Asimov
Inquiry into Science Fiction, Davenport
Explorers of the Infinite, Moskowitz
A Comprehensible World, Bernstein
Great American Scientists, Fortune

Audio-Visual Resources

"In Search of Ancient Astronauts," videotaped from WWBT-TV
"War of the Worlds," recording

WHY PREJUDICE?

DESCRIPTION

Often an individual is unaware of the prejudices hidden deep within himself. In order to become aware of the causes and results of prejudice, you will have an opportunity to participate in an examination of the literary works concerned with the unjustifiable feelings of man toward his fellow man. Emphasis will be on the contrast between the prejudiced and stereotyped image commonly accepted about and the actual contributions made by three ethnic groups. You may select for independent study literature about the Blacks, the Indians, or the Jews.

OBJECTIVES

1. A student should be able to define prejudice and discuss the common causes for its existence.
2. A student should demonstrate an increased awareness of his own prejudices and should examine the reasons for their existence.
3. A student should recognize the dangers of prejudice in the use of "labels," generalizations, and advertisements.
4. A student should demonstrate an understanding of what prejudice does to the possessor, to the victim, and to society.
5. A student should increase his awareness of the contributions which the Blacks, the Indians, and the Jews have made to art, music, science, literature, and the mores of American culture.
6. A student should reflect the development of empathy for victims of minority groups through his discussions of characters in the books he reads.
7. A student should demonstrate increased ability to cope with prejudice.
8. A student should increase his enjoyment of and comprehension of what he reads.
9. A student should increase his word power and sentence sense.
10. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

SUGGESTED ACTIVITIES

1. Select one character from your assigned reading who you think has best coped with the problem of prejudice, Explain why you think he reacted with maturity.

2. Select an incident from the newspaper or a novel where you believe prejudice should have been faced differently. Suggest a better solution.

3. In current events, find examples of prejudice and evaluate its possible negative effect on the victim and on society.

4. Discuss how advertisements can either perpetuate or alleviate prejudicial stereotypes; i. e., A white man instructs a black boy on the advantages of using "409." A black child and a white child play together to the background music of the song from South Pacific:

   You've got to be taught to hate and fear;
   You've got to be taught from year to year;
   It's got to be drummed in your dear little ear--
   You've got to be carefully taught!

   You've got to be taught to be afraid
   Of people whose eyes are oddly made
   And people whose skin is a different shade--
   You've got to be carefully taught!

5. Give suggestions for eliminating one type of prejudice.

6. Write a narrative in which you present an experience in which you were the victim of prejudice.

7. Find headlines in a newspaper which label people. Explain how prejudice is implied by the use of the label.

8. Evaluate reactions to prejudice, such as:

   a. Hiding true feelings, pretending to accept what is said,
   b. Being oversensitive--always on guard,
   c. Putting up a false front by using status symbols,
   d. Drawing closer to your own group,
   e. Adopting the prejudice for your own,
   f. Feeling sorry for the victim,
   g. Trying harder to succeed,
   h. Standing up for your rights,
   i. Getting revenge.

9. Participate in a class presentation on the Blacks, the Indians, or the Jews. Research and discuss contributions to our culture in art, music, science, and literature made by the ethnic group you choose. Research and discuss three members of this group in history who best deserve the title of "humanitarian" and give your reasons for your choices. Use audio-visual aids to help the class appreciate the contributions of this group.

10. Write a personal essay, drama poem, or short story in which you assume the identity of a Black, an Indian, or a Jew.

11. Discuss popular songs dealing with prejudice. Why do you think the song was written?

12. In your journal keep a record of all cases of prejudice or discrimination with which you come in contact.

13. By talking with your parents or other adults in your life, evaluate your own degree of prejudice. Do you both share the same prejudices? to the same degree?

14. Participate in a simulation game on prejudice.

15. Read from "The Fire Next Time" and "Black Like Me" in Write On and work with the writing assignments.

RESOURCES AND MATERIALS

Basic Texts and Readings

Laughing Boy, La Farge
Edgar Allan, Neufeld
My Enemy, My Brother, Forman
Write On!

Supplementary Reading

The Black:

Lilies of the Field, Barrett
Go Tell It on the Mountain, Baldwin
Invision Man, Ellerson
To Kill a Mockingbird, Lee
Shadow That Scares Me, Gregory
To Sir, with Love, Braithwaite
A Raisin in the Sun, Hansberry
Confessions of Nat Turner, Styron
Native Son, Wright
The Fire Next Time, Baldwin
Arthur Ashe, Cross

I Am Third, Sayers
The Contender, Lypsyte
Black Boy, Wright
Nobody Knows My Name, Baldwin
Black Like Me, Griffin
Baseball Has Done It, Robinson
Five Plays, Bullins, Jonson
Why We Can't Wait, King, Jr.
Up From Slavery, Washington
Uncle Tom's Cabin, Stowe
The Learning Tree, Parks
Autobiography of Malcolm X, Malcolm X
Jackie Robinson, Robinson
Forerunners of Black Power, Bowmann
History of Negro Humor in America, Schechter
African Art, Willet
An Illustrated History of Black Americans, Franklin
Great Negroes, Adams
The Black Panthers Speak, Forner
To Be Young Gifted and Black, Hansberry
Fight for Freedom, Hughes
Born Black, Parks
The Lonesome Road, Redding
The Negro Revolution in America, Brink
Great Day in the Morning, Means
Blues People, Jones
Soul Sister, Halsell
Black Magic, Hughes
Black Voices, Chapman
A Single Trail, Rose
My Lord, What a Morning, Anderson
Satchmo: My Life in New Orleans, Armstrong
Famous Negro Athletes, Olson, Robinson, Young
Growing Up Black, David
The Negro Cowboys, Durham
My Life with Martin Luther King, Jr., King
I Have a Dream, King
Black Artists on Art, Cavendish
Born Black, Parks
His Eye Is on the Sparrow, Waters
The Negro Pilgrimage in America, Lincoln
The Black Americans, Pinkney
Down the Line, Rustin
The Souls of Black Folks, DuBois

The Jew:

Who Is a Jew? Bernards, ed.
The Anguish of the Jews, Flannery
American Jews: Their Story, Handlin
Anti-Semitism: A Case Study in Prejudice and Discrimination, Yinger
Nazism and the Holocaust, Smith, ed.
Israel: the Promised Land, Scholastic Book, eds.

Israel: A Bibliography, Cohen
Perspectives on Soviet Jewry, Yaffe
The Old Testament
While 6 Million Died, Morse
The Rabbi, Gordon
My Name Is Asher Lev, Potok
The Assistant, Malamud
Exodus, Uris
Two of Us, Berri, Greig
Berries Goodman, Neville
The Fixer, Malamud
Night, Weisel
Dawn, Weisel
Mila 18, Uris
Fiddler on the Roof, Stein
The Chosen, Potok
The Promise, Potok
Diary of a Young Girl, Frank
The Golden Book of Jewish Humor, Spalding
The Merchant of Venice, Shakespeare
The Wall, Hersey
Gimple, The Fool, Singer

The Indian:

Ishi in Two Worlds, Kroeber
Custer Died for Your Sins, Deloria, Jr.
Little Big Man, Burger
Women of the People, Capps
Geronimo: His Own Story, Geronimo
Edge of Two Worlds, Jones
The Light in the Forrest, Richter
Country of Strangers
Bury My Heart at Wounded Knee, Brown
Memoirs of Chief Red Fox, Fox
Showdown at Little Big Horn, Brown
Green Mansions, Hudson
Apologies of the Iroquois, Wilson
Disinherited, Vanevery
History of the Indian Wars, Tebbel
The Last Frontier, Fast
My Life as an Indian, Schultz
Indians of the Northwest Coast, Drucker
Once upon a Totem, Harris
The Way to Rainy Mountain, Momaday
Indians of the Americas, Collier
Indians of the Plains, Lowie
American Epic, Marriott and Rachlin
The New Indian, Steiner
House Made of Dawn, Momaday
Indian Sign Language, Clark
Americans Before Columbus, Baity
Indian Heritage of America, Josephy

American Indian Mythology, Marriott and Rachlin
Red Fox of the Kinapoo, Rush
The Indian Tribes of North America, Driver
Book of Indian Crafts and Costumes, Heritage
The Deerslayer, Cooper
Last of the Mohicans, Cooper
The Pathfinder, Cooper
Ramona, Jackson
American Indian Prose and Poetry, Astrov, ed.
The Lost Universe, Weltfish
American Indian Poetry, Cronyn
Indian Art in America, Dockstader

Audio-Visual Resources

Prejudice (Guidance Associates)
Does Color Really Make a Difference?

Chromophobia

MASS MEDIA

DESCRIPTION

Man becomes the victim of mass media if he is unaware of its subtle techniques of suggestion and manipulation. By exploring the different techniques used by each medium, you will discover both the inherent danger and the exciting promise of technological advances. Individual and group experiments with the various media will reveal to you both the verbal and non-verbal methods of communicating ideas and will enable you to cope better with the message they convey.

SPECIFIC OBJECTIVES

1. A student should analyze advertisements in order to improve his buying habits.
2. A student should be able to recognize propaganda in all media.
3. A student should develop critical thinking.
4. A student should be able to distinquish between the characteristics and techniques of the various media.
5. A student should be able to research a subject and demonstrate his comprehension of materials read.
6. A student should demonstrate his awareness of the social standards reflected through the media.
7. A student should find creative and effective methods of presenting ideas through various media.
8. A student should demonstrate increased understanding of and appreciation for the creative process by responding to the opinion poll and the movie, Why Man Creates.
9. A student should increase his word power and sentence sense.
10. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

ACTIVITIES

1. Define criticism.
2. Write a criticism of a TV show.
3. Define value judgment.

4. Treat the same issue or advertisement in several media (TV, radio, magazine, newspaper.

5. Evaluate what limitations, if any, should apply to "freedom of the press."

6. Describe a good TV personality image and support your opinion.

7. Find an effective commercial/advertisement and justify its value.

8. Find an offensive commercial/advertisement and justify your judgment.

9. Compare and contrast an advertisement and a commercial for the same product.

10. Analyze the television viewing you do by keeping a log for a week.

11. Find examples of the various "gimmicks" observed in advertisements.

12. State the nature of the appeal of the commercials/advertisements you collect.

13. Analyze the reasons why the producers of a product selected to present their advertisement or commercial in a particular magazine or at a particular time on radio or television.

14. Research the cost of advertisements and the success of advertisements.

15. Write an essay discussing the social standards and values reflected by selected advertisements.

16. Create a product, describe it, and write, draw, and record advertisements for the various media.

17. Read critical reviews from newspapers and magazines and underline the judgment words.

18. Identify the characteristics and purposes of the following journalistic elements: News story, feature story, editorial, sports section, society section, classified advertisements.

19. Write (newspaper or magazine form) or present (TV or radio form) an editorial on a topic of interest to you.

20. Evaluate a review of television drama by using the evaluation guide lines provided.

21. Analyze creativity by considering such questions as:

    Why do we create?

    Do all examples of creativity communicate?

    How much creativity do the various media incorporate?

    Do all people have creativity?

    Why do some people seem to "lose" creativity?

    Why are most of the world's recognized creators men?

22. Experiment with your own creativity by rearranging a magazine so that it becomes a new medium.

23. List all forms of media; compare and contrast them.

24. Determine which media most influences us and why.

25. Discuss the meaning of McLuhan's title, The Medium Is the Message.

26. Participate in creating and presenting a multi-media project which reveals a mood or an emotion.

27. Compose a portfolio in which you extend the class activities by selecting and analyzing commercials, advertisements, editorials, art work, programs, and speeches.

28. Read and discuss a magazine article concerning the media from the supplementary reading list.

29. Increase your word power by using words from your vocabulary list in your discussion.

30. Read assigned selections from Coping with the Mass Media and The Language of Man and take notes on ideas of importance to add to discussions.

31. Evaluate the language usage in commercials and advertisements in terms of the type of product being sold and the education level of the consumer to whom the producers are appealing.

32. Consider selected poems by e. e. cummings and determine if the "medium is the message."

33. Design a cartoon to convey your message.

RESOURCES AND MATERIALS

Basic Readings

Coping with the Mass Media, Littell (ed.)
The Language of Man, Littell (ed.)

Supplementary Readings

Advertising in General

Vital Speeches, March 1, 1965, "Advertising as a Communicating Force"
Saturday Review, April 10, 1965, "Course on Persuasive Writing"
Atlantic, December, 1965, "Spoofing and Schtik"
Harvard Business Review, May, 1965, "Discovering the Inner Mr. Jones"
Saturday Review, January 8, 1966, "Bamboozled"
Fortune, September 1, 1967, "Welcome to the Consumption Community"
Vital Speeches, April 1, 1966, "Man with the Split-Level Head"
Changing Times, October, 1966, "Adman's Thoughts about Ads"
New York Times Magazine, November 20, 1966, "Advertising as a Science, an art or a Business
Saturday Review, October 8, 1966, "Fouling the Air, Coal Advertising Strategy"
Saturday Review, February 12, 1966, "Bamboozled"
Saturday Review, May 14, 1966, "Are Prospects People"
Business Week, June 10, 1967, "Kooky Creator of Antic Advertising"
Duns Review, April, 1967, "Economic and Social Effects of Advertising"
McCalls, May, 1968, "Does the U. S. Department of Commerce Know America"
New Republic, July 6, 1968, "Drugs; Deceptive Advertising"
Duns Review, June, 1968, "New Look at Advertising"
News Week, July 17, 1968, "Undigestible"
New York Times Magazine, January 26, 1969, "What a Tough Kid Can Do on Madison Avenue"
Nation, January 20, 1969, "Five Myths of Consumership"
News Week, November 31, 1969, "How Miss Rheingold Died"
Saturday Review, February 8, 1969, "Madison Avenue Ad Which Became Famous"
Sports Illustrated, November 17, 1969, "Athletes Endorsements"
Saturday Review, December 13, 1969, and January 17, 1970, "Madison Avenue"

Propaganda

Saturday Review, December 25, 1965, "The Big Lie to the Half-truth"
Saturday Review, April 15, 1967, "On the Way to 1984, Film, Why Vietnam, in Schools"
Nation, December 5, 1966, "TV Overseas: The U.S. Hard Sell"
Nations Business, September, 1966, "Do We Really Want to Be Brainwashed?"
Nation, November 7, 1966, "Junkets to Apartheid"
New Republic, November 19, 1966, "Image; Films of the Government Services"
Christian Century, December 14, 1966, "New Film Smears Civil Rights"
Nation, January 24, 1966, "Films from the Vietcong"

Nation, December 2, 1968, "Odd Consensus: Claims of Junta Support
News Week, July 15, 1968, "All Hail Men Ho"
Nation, June 24, 1968, "Truth in Moderation"
Nation, December 22, 1969, "Pentagon Hucksterism"
New Republic, December 6, 1969, "Soldiers on the War"
New Republic, December 20, 1969, "Anti-recruitment Ads by Peace Groups"
Nation, December 8, 1969, "USIA Quickie; the Silent Majority"

Television Ads

New York Times Magazine, April 11, 1965, "And Now - A Message about Commercials"
Newsweek, April 26, 1965, "Artful pitchman: Avant-Garde Commercials"
Saturday Review, April 10, 1965, May 8, 1965 and June 12, 1965 "Long Hard Night of the TV Commercial"
Consumer Reports, June, 1967, "Football in 5/4 Time
New Yorker, February 18, 1967, "Notes and Comment: Art of the TV Commercial"
Saturday Review, June 24, 1967, "Now Back to Our Commercial"
Consumer Bulletin, January, 1968, "Platformate Illusion by Shell"
Harpers, March 1967, "Real Master of TV"
Atlantic, July, 1967, "This war Is Being Brought to You By"
Time, September 27, 1968, "Making the Image, Presidential Candidates"
Saturday Review, March 5, 1966, "Madison Medicine Men on the Move"
Newsweek, March 7, 1966, "Emasculation? Inserting Commercials in Films"
Saturday Review, August 20, 1966, "High Noon in Bakersfield"
McCalls, April, 1966, "Strange World of TV Commercials"
Life, June 3, 1966, "Perfect Candidate--Techniques for Getting Elected"
New York Times Magazine, April 7, 1968, "Commercials Are Better than Ever?
Saturday Review, October 5, 1968, "Commercials in Black and White"
Popular Photo, March, 1968, "One-Minute Men"
Writer's Digest, June, 1968, "TV Copywriter"
Time, October 25, 1968, "Commercial by A. Warhol"
Saturday Evening Post, November 30, 1968, "World of the TV Commercial"
Vogue, January 15, 1970, "Enticers, 1970"

TV News (post Agnew)

National Review, December 2, 1969, "Agnew on TV"
New York Times Magazine, January 11, 1970, "How Well Does TV Present News"
Saturday Review, December 13, 1969, "Some Second Thoughts on Agnew's Speech"
Vital Speeches, December 1, 1969, "Script of Agnew's Media Speech"
Saturday Review, November 29, 1969, "Tip of the Iceberg"

Audio-Visual Materials

Filmstrips:

Let the Buyer Beware
Protecting the Consumer

Films:

Why Man Creates
Television Serves Its Community
Making Yourself Understood
Communication Revolution
This Is Advertising

Teacher Resources

Media and Communications, Thomsen
Freedom of Media, Riley (ed.)
The Dynamics of Language, Book 4, Glatthorn
The Dynamics of Language, Book 6, Glatthorn
Mass Media and the Popular Arts, Rissover and Birch

MYTHS AND LEGENDS

DESCRIPTION

Venus, Ajax, Aquarius, and Gemini are words which are common in everyday speech. Do you know how these words originated? The study of Myths and Legends will include the stories of the Greek and Roman Gods as well as of legendary heroes such as Barbara Allen, Casey Jones, and Jesse James. No study of legends would be complete without the stories of King Arthur and his knights. As you read Camelot, you will find the true meaning of chivalry and will decide whether chivalry is still alive.

OBJECTIVES

1. A student should be able to discuss the origin and background information of words from selected myths and legends.
2. A student should acquire background information for a better understanding of literature containing allusions to myths and legends.
3. A student should understand the importance of myths, legends, and folk tales to the people who created them.
4. A student should be able to compare and contrast the qualities of the literary heroes of the past and the present.
5. A student should increase his scope of reading.
6. A student should be able to compare and contrast stories about the same characters on some incidents which have been told differently by two or more authors.
7. A student should acquire an appreciation for literature of the classical and legendary past.
8. A student should continue to improve his ability to express himself clearly, effectively, and forcefully.

SUGGESTED ACTIVITIES

1. Find examples of common terms in scientific and other fields of endeavor derived from mythology.
2. Write a ballad describing a mythological, legendary, or folk hero.
3. Read five folktales or myths and translate the ideas into proverbs for present day use.

4. Compare and contrast the modern Olympic Games and the ancient Olympic Games.

5. Write a description of a personal encounter with a god.

6. Make a collage of advertisements and insignia that show influences of myths.

7. Selecting the style of a present day newspaper columnist, write an account of a selected incident from a myth.

8. Select one mythological, legendary, or folk hero for in-depth study. Read as many stories as possible about this hero, write a precis of each story, use your creativity in presenting a report to the class on your findings.

9. Find art works that include mythological, legendary, or folk heroes and give your impression of the meaning of the work.

10. Work with a group to present incidents from myths or legends in pantomine to the remainder of the class.

11. Develop five similes or metaphors using mythological allusions.

12. Make a list of modern businesses which specific gods might have sponsored.

13. Write a story about the origin of some animal that was once a human being. What kind of person was the animal? Why was he changed to an animal? Did the gods play a part in the transformation?

14. Write a story in which you explain some scientific fact or theory not already explained by a myth.

15. Listen to the recording of the musical Camelot.

16. Research the chivalric code to which King Arthur and the Knights of the Round Table adhered.

17. Research two stories which reveal different facts about the birth and death of King Arthur.

18. Research three songs which have mythological allusions in them and explain the appropriateness of the allusions.

RESOURCES AND MATERIALS

Basic Texts

Mythology, Edith Hamilton
Idylls of the King and Camelot, Knee, ed.

Supplementary Readings

Larousse World Mythology, Grimal, ed.
Words from the Myths, Asimou
Book of Myths, Bulfinch
Golden Fleece and the Heroes Who Loved Before Achilles, Colum
Greek Myths, Coolidge
Greeks, Gods and Heroes, Graves
The Greek Myths, Graves
Myths of Greece and Rome, Guerber
Tales and Troy and Greece, Lang
Greek and Roman Mythology, Tatlock
Dictionary of Classical Mythology, Zimmerman
Dictionary of Mythology, Evans
Stories of the Greeks, Warner
Arthur and His Britain, Clancy
The Once and Future King, White
Story of King Arthur and His Knights, Pyle
Story of Sir Lancelot and His Companions, Pyle
The Boys' King Arthur, Lanier
The Crystal Cave
Connecticut Yankee in King Arthur's Court, Twain
New England Legends and Folklore, Hansen
Legends of the North, Sandoz
Legends of the Skyline Drive and the Great Valley of Virginia, Willis
Treasury of American Folklore, Botkin, ed.
Treasury of Western Folklore, Botkin, ed.
Pecos Bill, the Greatest Cowboy of all Time, Bowman
Grandfather tales, Chase
Jack Tales, Chase
Our Living Traditions: An Introduction to American Folklore, Coffin
John Henry and His Hammer, Felton
Pecos Bill, Texas Cow puncher, Felton
John Henry and the Double Jointed Steam Drill, Shapiro
American Negro Folklore, Brewer
Book of Negro Folklore, Hughes
Folklore of American Weather, Sloane
The Folklore of Weddings and Marriage, Emrick
Treasury of Southern Folklore, Botkin
Folklore and Symbolism of Flowers, Plants, and Trees, Lehner
Folklore in America, Coffin, ed.

Audio-Visual Resources

Seven Pictures on the Arthurian Legend

Films:

Mythology of Greece and Rome
Greek Myths

Part I: Myths as Fiction, History, and Ritual

Part II: Myths as Science, Religion, and Drama

Records:

Camelot

Sound Filmstrip:

Greek Mythology
The Adventures of Pecos Bill: An American Folk Tale
The Adventures of Paul Bunyan: An American Folk Tale

Other Resources

Teacher's Resources
Everyman's Dictionary of Non-Classical Mythology, Sykes
Encyclopedia of Mythology, Larousse
Dictionary of Classical Mythology, Zimmerman
Bulfinch's Mythology, Bulfinch
English Journal, February, 1963, p. 97
English Journal, October 1968, p. 988.

TECHNIQUES AND PROCEDURES AGREED UPON

Beginning of Year Evaluation

Attitude check list
Diagnostic test
Personal essay

Record Card

Each student will prepare an index card according to directions. The card will also be used for teachers' notations.

1. Personal data: name, homeroom section, parent's name, home phone, and class schedule, including room numbers.

2. Student's choice of five mini-courses.

3. Educational data: diagnostic test results, grade on each six-week course.

Writing Folders

Each student will have a folder in which all of his papers will be filed. This folder will go with the student as he moves from course to course. The folder will include tests, inventories, reading records, personal data, compositions, and a record of the student's persistent errors in spelling, usage, and mechanics. Every paper will be dated and filed with the most current paper in front. The student will use his most recent paper on which his teacher has commented as a check on the rough draft of the next paper he prepares.

Reading Records

Each student will record the titles of books he has read on his reading record. In addition, he will prepare a reaction sheet on each book he reads for supplementary reading. These reports will be kept in his writing folder.

Areas for Emphasis

a. Use of a narrowed topic sentence
b. Avoidance of first and second person in expository writing
c. Elimination of common errors in usage
d. Use of the comma in a series
e. Agreement of antecedents and pronouns; subjects and verbs.
f. Use of the active voice
g. Use of the correct forms of verbs and proper sequence of tenses
h. Distinction between words which are often confused in spelling

Journal Writing

The purpose of the journal is to have students write freely from their own experiences, not to intrude upon their innermost thoughts and feelings. Students will be encouraged to express their spontaneous impressions, their questions, and their observations. They may write prose or poetry; or when they have nothing to say, copy a favorite poem or sentence from their reading. The teachers will read students' journals at intervals throughout the year with the thorough understanding by the student that what he has written will neither be criticized nor revealed to anyone. The chief aim of this technique is to help students develop confidence and ease in writing.

Guide Lines for Students' Written Work

The following shall appear in the top right-hand corner of the first page:

Student's name, date, mini-course title, and teacher's name.

Each paper shall have a title centered on the top line. All papers shall be written in ink on one side of the paper. All papers shall be handed in flat, not folded, in acceptable form.

A style sheet will be provided for each student.

End of Year Evaluation

Attitude check list
Evaluative test on minimum essentials
Students' evaluations of the mini-course program
Students' suggestions for new courses, materials, teaching methods, etc.

BEST COPY AVAILABLE

SUMMARY CHART OF QUESTION TYPES

Question Type	Student Activity	Examples
Knowledge	Recalling facts or observations. Recalling definitions.	1. Who? 2. What? 3. Where? 4. When? 5. Why? (If cause is given.) 6. Define (the word gubernatorial).
Comprehension	Giving descriptions. Stating main ideas. Comparing.	1. Describe (what happened in our experiment). 2. What is the main idea (of this paragraph)? 3. How are (these two countries) alike? How are they different?
Application	Applying techniques and rules to solve problems that have a single correct answer.	1. If (Bill has 49 cents), how many (8-cent balloons) can he buy? 2. What is (the latitude of Moscow)? 3. Classify (these poems as ballads, sonnets, or odes).
Analysis	Identifying motives or causes. Making inferences. Finding evidence to support generalizations.	1. Why (did the Bat-Poet write poems)? 2. Now that we've studied this, what can we conclude about (life in Germany)? 3. What does this tell us about (the author's attitude toward war)? 4. What evidence can you find to support (theprinciple that air expands when heated)?
Synthesis	Solving problems. Making predictions. Producing original communications.	1. Can you think up (a title for this drawing)? 2. How can we solve (this dilemma)? 3. How can we improve (our experiment)? 4. What will happen (now that we've landed on the moon)? 5. What do you predict would happen (if this lake were to run dry)?
Evaluation	Giving opinions about issues. Judging the validity of ideas. Judging the merit of problem-solution. Judging the quality of art and other products.	1. Do you agree (with Kathy)? 2. Do you believe (that this is the best way to proceed)? 3. Do you think (that it is right to execute convicted murderers)? 4. What is your opinion (on this matter)? 5. Would it be better (to do it this way 6. Which (painting) do you like?

COMMENTS ON SUPPLEMENTARY READING

1. Title of Book _____

2. Author _____

3. Write a topic sentence stating what you liked most about the book or what you did not like about the book. Support this statement with evidence from the book.

Student's Name _____

Date _____

INFORMATION SHEET

Name: _____
(Last) (First) (M. Initial) (Name Called)

Address: _____ Home Telephone: _____

Father: _____ Mother: _____

Father's Occupation: _____ Business Telephone: _____

Mother's Occupation: _____ Business Telephone: _____

DIRECTIONS:
Complete the following statements to express how you really feel. Put down what first comes into your mind and work as quickly as you can. Complete all the statements and do them in order.

1. When I have to read, I _____

_____

2. I get angry when _____

_____

3. My favorite television show is _____

_____

4. My idea of a good time is _____

_____

5. I wish my parents knew _____

_____

6. School is _____

_____

7. The best movie I have seen was _____

_____

8. I got the most enjoyment from reading_____

_____

9. I wish teachers_____

_____

10. My favorite school subject is _____

_____

11. People think I _____

_____

12. The recording group or artist I like best is _____

_____

13. I don't know how _____

_____

14. To me, homework _____

_____

15. I hope I'll never _____

_____

16. My favorite sport is _____

_____

17. My favorite song is _____

_____

18. The magazines and newspapers available to me at home are _____

_____

19. I wish people wouldn't _____

_____

20. I'm afraid _____

_____

21. When I take my report card home _____

_____

22. I feel proud when _____

_____

23. I wish I could _____

_____

24. My regular time and place for studying is _____

_____

25. I often worry about _____

_____

26. For me, studying is _____

_____

27. I wish someone would help me _____

_____

28. My friends _____

_____

29. I look forward to _____

_____

30. I wish my father and mother _____

_____

31. I would like to be _____

_____

32. I am at my best when _____

_____

33. I like to read about _____

_____

34. I can't understand why_____

_____

35. I feel bad when _____

_____

36. My favorite hobby is _____

_____

37. Other than the Richmond area, I have lived _____

_____

38. I have traveled (city, state, and/or foreign country)_____

_____

39. I earn money by working as a _____

_____

40. When I finish high school, I plan _____

_____

ATTITUDE CHECK-LIST

DIRECTIONS: Circle the number corresponding most nearly with your feelings toward each of the following statements.

		Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1.	English is the most important and the most necessary subject in the curriculum.	5	4	3	2	1
2.	An understanding of English is essential for progress in all subjects.	5	4	3	2	1
3.	English has been one of my enjoyable classes in school.	5	4	3	2	1
4.	I am satisfied with my progress in my study of English.	5	4	3	2	1
5.	The study of literature is an important part of my education.	5	4	3	2	1
6.	The study of composition is an important part of my education.	5	4	3	2	1
7.	I enjoy reading books.	5	4	3	2	1
8.	I enjoy writing.	5	4	3	2	1
9.	I enjoy poetry.	5	4	3	2	1
10.	I enjoy plays.	5	4	3	2	1
11.	Word study is an important part of English.	5	4	3	2	1
12.	A well-developed vocabulary is an important asset to everyone.	5	4	3	2	1

		Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
13.	Student themes and assignments should be neat, well-written, and grammatically correct.	5	4	3	2	1
14.	My speech and writing are a reflection of my self-image.	5	4	3	2	1
15.	Learning to speak in front of a group is important to my personal development.	5	4	3	2	1
16.	Effective communication with others is important to me.	5	4	3	2	1
17.	My studies in English have helped me better organize my thoughts in both speaking and writing.	5	4	3	2	1
18.	My achievement in English affects my achievement in other classes.	5	4	3	2	1
19.	It is important for a student to be able to determine the accuracy, purpose, and value of what he reads.	5	4	3	2	1
20.	Each student in English should be allowed to progress at his own rate and not be tied down to the speed of other members of the class.	5	4	3	2	1

EVALUATION OF MY STUDY OF ENGLISH PRIOR TO THIS YEAR

1. What I have liked about English

2. What I have not liked about English

3. How many books did you read last year?

0_____ 1-5_____ 6-10_____ 11-15_____ 16 or more_____

EVALUATION OF MY STUDY OF ENGLISH THIS YEAR

1. What I liked about English this year

2. What I disliked about English this year

DIAGNOSTIC TEST

I. EFFECTIVE EXPRESSION

Directions: Choose the correct word for the sentences below. Write the letter of the appropriate answer on your answer sheet.

1. The (a. affect, b. effect) of the medicine was instantaneous.
2. In the twilight, he had the (a. allusion, b. illusion) that the opossum was a dog.
3. By noon the theatre was (a. all ready, b. already) full.
4. We divided the cake (a. among, b. between) the five girls.
5. We don't know anyone here (a. beside, b. besides) you.
6. This bread tastes (a. as though, b. like) it is stale.
7. The team members were given (a. their, b. there) instructions for the race.
8. (a. Its, b. It's) hard to say which of these sentences is correct.
9. I will (a. accept, b. except) the nomination.
10. The book was (a. laid, b. lain) on the student's desk.
11. Do you mean to (a. imply, b. infer) that I am negligent?
12. I would like to be as pretty as (a. her, b. she).
13. Give the books to (a. whoever, b. whomever) wants them.
14. He is the boy (a. who, b. whom) I saw at the beach.
15. The losers, you and (a. he, b. him), deserve the booby prize.
16. Paula and (a. I, b. myself) decorated the room.
17. John, together with James and William, (a. was, b. were) drafted.
18. Neither the boy nor the girl (a. are, b. is) to blame.
19. Everyone of the students (a. has, b. have) prejudices.
20. There (a. are, b. is) many possible candidates.
21. Thomas, like his two brothers, (a. was, b. were) in debt.
22. I have been (a. choosen, b. chosen) to experiment in a new program.
23. He has (a. drank, b. drunk) five cokes today.
24. The bell has already (a. rang, b. rung).

II. SPELLING

Directions: Select the word which is incorrectly spelled and write its letter on your answer sheet. Only one word in each group is misspelled.

1. a. ocurred
   b. sincerely
   c. television
   d. temperature

2. a. tomorrow
   b. transferred
   c. grammer
   d. unforgettable

3. a. finally
   b. villain
   c. accurate
   d. athelete

4. a. always
   b. mentioned
   c. minimum
   d. alright

5. a. guarantee
   b. begining
   c. hoping
   d. immediately

6. a. knowledge
   b. losing
   c. recieve
   d. necessary

7. a. ninth
   b. pastime
   c. recomend
   d. privilege

8. a. schedule
   b. semester
   c. shining
   d. lonliness

9. a. similar
   b. rythm
   c. sufficient
   d. surprise

10. a. seize
    b. familar
    c. sympathy
    d. thoroughly

11. a. traffic
    b. unnecessary
    c. seperate
    d. vicinity

12. a. goverment
    b. accidentally
    c. aisle
    d. apologize

13. a. tradegy
    b. confident
    c. desirable
    d. dictionary

14. a. existance
    b. often
    c. believe
    d. cigarette

15. a. difference
    b. licence
    c. language
    d. usage

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III. PUNCTUATION

Directions: The following sentences contain problems in punctuation. You will find that the error, if any, is underlined and lettered. If there is an error, select the one underlined part that must be changed to make the sentence correct. No sentence contains more than one error. If there is no error, the answer is D.

Find the number on your answer sheet which has the same number as the sentence. Circle the letter of the answer you have chosen.

Example: These books[A], flowers, and dolls[B] are her's[C]. No error[D]

Answer: A B (C) D

In this sentence, the underlined part lettered C is incorrect; therefore C should be circled on the answer sheet.

1. In the afternoon[A] we plan to go to Bob's[B] house for cokes[C], and then to the movies. No error[D]

2. Because it was snowing heavily[A], we hoped to leave school early[B] in order to ski, sleighride[C], and skate. No error[D]

3. My favorite sport[A], surfing[B] involves skill, practice[C], and poise. No error[D]

4. Although Hemingway's[A] book on bull fighting is rather depressing[B] I like it better than any of his short stories[C] or articles. No error[D]

5. The drama teacher announced on the public address system that Mary Spiers[A], Sam Cole[B], and Judith Brooks were to report to the auditorium after school[C], because they were needed for play practice. No error[D]

6. "No[A], Mark is not at home now"[B], said Mrs. Roberts, "but I'll have him call you when he returns[C]." No error[D]

7. To create a work of art[A] requires talent[B] and originality[C], to copy a work of art requires only talent. No error[D]

8. When reading the poetry of e. e. cummings[A], one is struck by cumming's[B] unusual arrangement of words on the page[C], and the peculiar uses of capitalization and punctuation. No error[D]

9. The football players were issued equipment which included the following:[A] helmets[B], pads, jerseys, pants[C], and shoes. No error[D]

10. We had been told that anyone who received two As[A] would be exempt from the examination[B]; however[C], to our dismay, the decision was changed to apply to seniors only. No error[D]

IV. WRITING

Directions: The following is a quotation from The Wizard of Oz:

"I don't know enough," replied the Scarecrow cheerfully. "My head is stuffed with straw, you know, and that is why I am going to Oz to ask him for some brains."

"Oh, I see," said the Tin Woodman. But after all, brains are not the best things in the world."

"Have you any?" inquired the Scarecrow.

"No, my head is quite empty," answered the Woodman, "but once I had brains, and a heart also, so, having tried them both, I should much rather have a heart."

Write a paper of one to three paragraphs in which you support or disagree with the conclusion of the Tin Woodman in the above paragraph. Do not use first or second person in your paper.

When you have completed your rough draft, revise it, copy the revision in ink; then staple the pages together and hand them in.

PROGRESS REPORT

Name:_____ Six-Week Period: 1 2 3 4 5 6

Course:_____ Teacher:_____

Days Absent:_____ Days Tardy: _____

Key:
S - Satisfactory
I - Improvement Needed

Student's Evaluation	Teacher's Evaluation		
_____	_____	1.	Comes to class with materials needed
_____	_____	2.	Completes required assignments
_____	_____	3.	Hands assignments in on time
_____	_____	4.	Volunteers information in class discussions
_____	_____	5.	Answers questions when called upon
_____	_____	6.	Spends adequate time on assignments
_____	_____	7.	Cooperates with classmates and teacher
_____	_____	8.	Accepts responsibility
_____	_____	9.	Demonstrates self-discipline
_____	_____	10.	Tries to be creative in his work
_____	_____	11.	Shows enthusiasm in his approach to his assignments

Comments:

(See back of page.)

Student's Signature:_____

Parent's Signature:_____

ANSWER SHEET

I. EFFECTIVE EXPRESSION

1. _____	9. _____	17. _____
2. _____	10. _____	18. _____
3. _____	11. _____	19. _____
4. _____	12. _____	20. _____
5. _____	13. _____	21. _____
6. _____	14. _____	22. _____
7. _____	15. _____	23. _____
8. _____	16. _____	24. _____

II. SPELLING

1. _____	6. _____	11. _____
2. _____	7. _____	12. _____
3. _____	8. _____	13. _____
4. _____	9. _____	14. _____
5. _____	10. _____	15. _____

III. PUNCTUATION

1.	A	B	C	D	6.	A	B	C	D
2.	A	B	C	D	7.	A	B	C	D
3.	A	B	C	D	8.	A	B	C	D
4.	A	B	C	D	9.	A	B	C	D
5.	A	B	C	D	10.	A	B	C	D

IV. WRITING (Use your own paper.)

HUMANIZING REPORTS OF STUDENTS' PROGRESS

INTRODUCTION

Both the teacher and the pupil are involved in the teaching and learning situation but reports of pupil progress generally relate only to the performance of pupils. The unseen assumption of progress reports written by teachers is oftentimes one of "I did a good teaching job but you (the pupil) did a poor learning job." Traditionally, we have made the progress report a one-sided coin when in fact it is a two-sided coin. The tragedy of this practice is that it divides rather than unites the two parties in the teaching-learning situation. There is no defensible reason for the pupil having a feeling of "I failed." What he needs to feel is "I have a problem that I can identify and solve with the help of my teacher." What the teacher needs to feel is that there is a problem to be solved and that a joint search by teacher and student is indicated. Teacher and student are in the teaching-learning situation together. They need to learn to think together, cooperatively and creatively about ways and means of solving whatever problems that develop. They do not need to be enemies. They need to be partners.

THE REPORT FORM

The progress report form outlined on page 3 has several features

that are believed to open the door to humanizing teacher-pupil relationships. Here are suggestions for the use of the form.

1. The items on the form should be discussed by teacher and pupil on a person-to-person basis before the teacher completes the Progress Report to be issued the fifth week of each course.
2. The items on the form should be marked or checked by the student prior to teacher marking or checking.
3. The significant psychological factor contained in the report form is "There is a problem here." What is meant is that a problem exists and that neither the teacher nor the pupil should attempt to affix blame or responsibility. What is needed is an attitude of "We have a problem. Let us search for a solution."
4. It is assumed that forcing both the teacher and the pupil to choose between "adequate" and "there is a problem here" permits as much discrimination as is needed to serve the purposes of reports to parents, and the valid interests of teaching and learning.

(Adapted from Search.)

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EVALUATION REPORT

Teacher's Signature _____ Subject and Grade Level _____ Student's Signature _____

Teaching Ratings	Questions	Pupil Ratings
A. Adequate ____ B. There is a problem ____	1. Some members of the class learn more than others. How do you feel about your learning?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem	2. Do you take part in day to day discussion and ask frequent questions in this class?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	3. Some students work harder to learn than others. What about your effort to learn?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	4. Sometimes students learn almost as much as their capacity to learn. How do you compare what you actually learn with what you could learn?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	5. Does learning the skills and abilities necessary for progress in the class come fairly easy for you?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	6. How do you feel about the amount of time you spend in out-of-class preparation?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	7. Does the content in this course have any effect on your thinking and decision making outside of school?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	8. Do you cooperate with your classmates and your teacher in making this class interesting and worthwhile?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	9. Do you generally look forward to attending this class?	A. Adequate ____ B. There is a problem ____

LEARNING IN THE SMALL GROUP

The small group is one of the most important educational innovations. We could survive without the large group. But without the small group we could inevitably fail in our educational task. The reason is simple: it is only through the small group that we can multiply the opportunities for pupil-teacher interaction. And very significant kinds of learning take place only through such interaction.

This interaction becomes of prime importance for the student. He learns best when he is involved actively in the learning process, and the small group most effectively provides for such involvement. In the small group the student is seen as the individual learner--he cannot be ignored; he cannot get lost as a passive listener. The shy student finds himself more at ease and gradually begins to speak and open up to the few who are with him. The talkative student who enjoys impressing a large class feels a bit different when only five or six are sitting with him, and he begins to listen. And the students are perceptive of the value of the small group. Frequent surveys reveal overwhelming student approval of the small group as a learning environment.

The teacher also benefits in very obvious ways. He finds himself functioning in a different kind of role because the setting demands such a change. We have frequently heard that "Changing a schedule won't change the teacher." Don't believe it. We have found that scheduling the teacher for a small group does change teacher behavior. Even the most dogmatic and didactically-oriented teacher finds that he just can't lecture to five or six students. Our experience has been that once teachers have been successfully introduced to small groups, they want more and more time for them.

Incidentally, we have found small groups very effective as a way of working with problem students. Use this as a general maxim: if you can teach it in a group of 27, you can teach it better in a group of 10!

Given its basic importance, how do we schedule for the small group? There are those who say it should not be scheduled. Let the teacher divide his class group when he sees the need for it, the argument goes; thus achieving greater flexibility. Unfortunately, the average teacher does not operate this way. Given the option, most teachers would be so obsessed with their need to dominate instruction that they would only very reluctantly and only very occasionally divide their classes into small groups.

We begin then by arguing that the small group is such a vital component of learning that it must be a scheduled activity and scheduled as often as possible.

Given this basic premise, let's turn our attention to other specific matters dealing with the small group.

First, what physical arrangements would make for the best small-group performance? We should not make the mistake of assuming that the small group can function effectively in any kind of environment. Adequate ventilation, proper seating, good acoustics, and attractive environment all produce better discussion. While there has been much well-deserved kidding about the teacher who always wants to "Put our chairs in a circle and begin to discuss," such scorn should not make us forget that for most small group purposes, the arrangement whereby people who are speaking to each other can also face each other produces the most productive exchange of ideas.

How small should the small group be? Possibly no other aspect of small-group learning has been so diligently researched. The research suggests that, first of all, there is, of course, no single ideal size for all groups. The best size depends on the nature of the task and the skills available in the members of the group. It has been suggested by Thelen that for any task-oriented group the ideal size is the smallest number that represents all the required skills necessary for the accomplishment of the task. In a group that is essentially discussion oriented the evidence seems quite clear that five or six represents the optimum number. With a group fewer than five, the individual members feel threatened; they know clearly they are on the spot. Such a threatening situation tends to inhibit free response.

On the other hand, in a group larger than five the amount of participation by the individual members can fall off sharply. The bigger the group, the greater the gap there is between the most frequent contributor and the rest of the group. In a typical class group of thirty, it usually happens that no more than one-third participate actively in a forty-five minute period. Even in the group of twelve or fifteen, you will probably notice that only the most forceful individuals are expressing their ideas.

Teachers should experiment with group size, find to what extent all can be actively involved and, if necessary, subdivide a class of fifteen into two groups of seven or eight. One note about the composition of a small group. One study has indicated, perhaps surprisingly, that heterogeneous groups are superior to homogeneous groups in finding inventive solutions.

So much for the matters of physical arrangement, size, and composition. Let us next turn our attention to the nature of leadership in the small group. Here again there is much confused thinking. There are those who contend that only the teacher can direct the small group. Others insist so strongly on the importance of a student-centered situation that they assert that only the student can lead. Both positions ignore the very simple point that leadership is a function of task. Later we shall attempt to point out more specifically how this

is so. Even when student leadership is used, however, merely appointing the student leader does not end the teacher's responsibility. He must work with the leader, prepare him, help him see the kinds of questions that must be asked, help him evaluate the discussion. It is usually wise to rotate student leadership. Also, it is considered desirable to use the student observer in the group.

The observer can serve as a summarizer and evaluate progress and, most importantly, can keep track of participation. Most teachers are blind to the extent to which students do not participate in most discussions.

We have heard much talk and have read much about the importance of democratic leadership in a group. A few points perhaps need to be made here. Democratic leadership does not mean laissez faire leadership. It means, first, the active participation by the teacher as a guide who has respect for student opinions. It means the teacher must listen to student ideas, must give students a chance to express their feelings, and should within reason permit student preferences to determine the nature of the group task and the method for group attack. In the long run, democratic leadership may be preferred by the group; initially, however, students resent it and prefer the more directive kind of approach. One study showed that in a group with an active leader as opposed to a group with only an observer, the leader-group more frequently arrived at the correct answer, since the leader was able to secure a hearing for the minority viewpoint.

Just as leadership will vary with the nature of the group task, so will the optimum length of time for any single meeting of the small group. As we discuss below the special types of small groups, it will probably be possible for you to make some inferences about the time needed. I would, however, like to make some general observations based on our experiences with two years of small group work. First, we have found that our single module of twenty-three minutes can be effective for some types of discussion. While some teachers complain that it seems a bit too short, I personally have found that it is desirable not to reach closure with the small group but to have students leave with the issues still unresolved, with questions turning over in their minds. Also, some teachers report that our double module of forty-six minutes is just a bit too long for the low ability student to keep a good discussion going. But these judgments are probably best arrived at through your own experience, not by listening to ours. As a very general rule, let me suggest that a thirty-minute period might work well for most small group activities.

What of these small group task to which we have alluded? What can the small group do in the educational setting? Here again there has been a too narrow view of the small group. Some teachers think that the small group must be tied in closely with the content of the curriculum, and they get much upset if each of their small groups does not follow a given large-group presentation.

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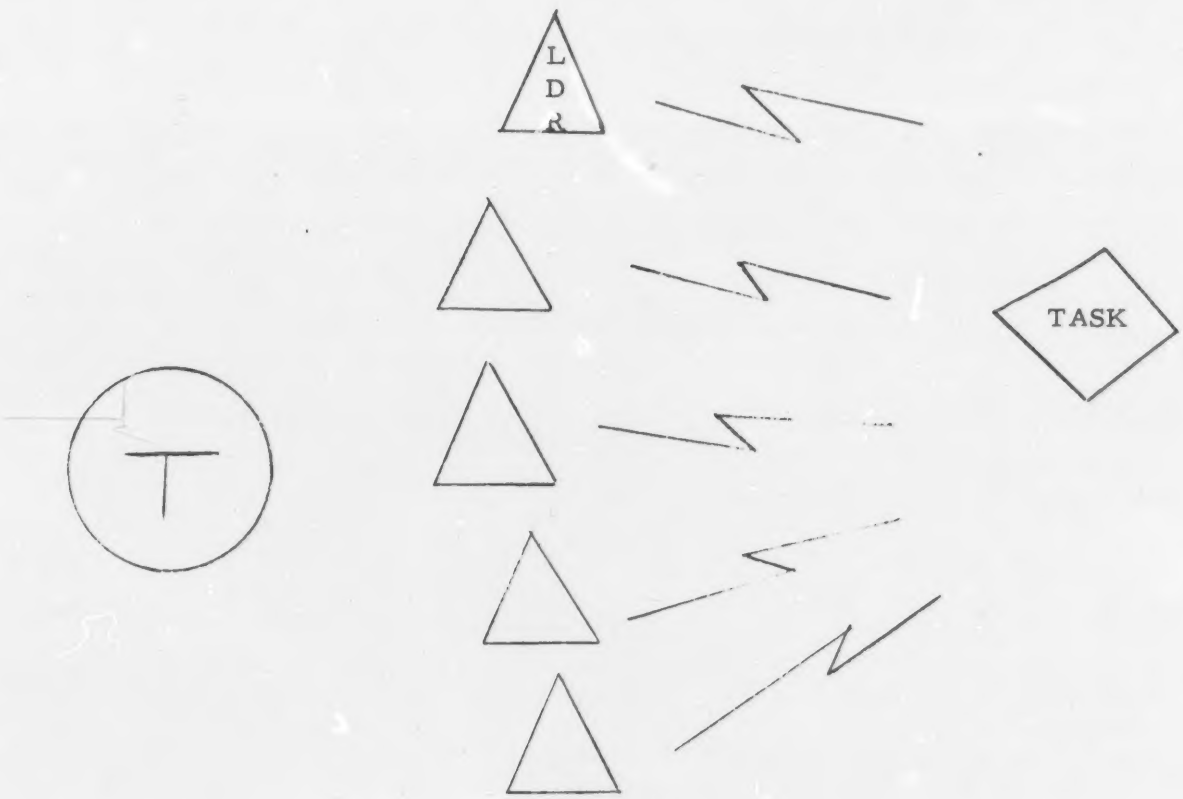
Such teachers are too much concerned with covering the curriculum where they should be concerned with uncovering and discovering with students a world of exciting knowledge. And it is in the small group that uncovering and discovering best takes place. Actually, of course, the small group has numerous roles and functions which can be identified simply by asking, "What can I do with a group of ten that I cannot do just as effectively with a larger group?" I would like to discuss with you several different types of instructional groups.

The first might be called the task group. The small task group can be any effective way of involving students in many types of meaningful work in which each member can make a significant contribution. The rules for the successful task group are known to all of us who have worked unproductively on committees: be sure the task is clearly defined and understood by all; be certain that roles and individual assignments are sharply delineated; provide the necessary resources or indicate where they might be obtained; check closely on the progress of the group and hold them to a realistic schedule; provide for some type of feedback to the larger group through oral, written, and/or audio-visual reports.

This diagram perhaps illustrates the nature of the task groups:



TASK GROUP

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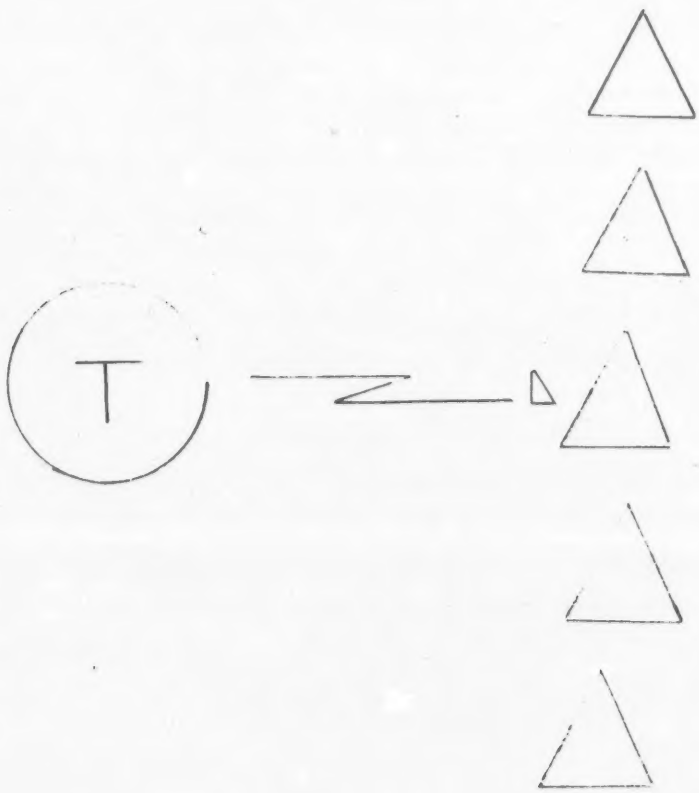
The second type of small group I would designate as the didactic group. In the didactic small group the teacher--or a student leader--presents material with the purpose of informing. There is justification, I think, for the teacher occasionally to use the small group to review, to clarify, to instruct, permitting the students to interact with questions and comments. I think there are certain things a teacher can teach in a small group--and I mean teach--that cannot be taught as well in a class of twenty-seven.

I would diagram the didactic group like this:



DIDACTIC GROUP

The third type might best be called the tutorial. Here the emphasis is on individual instruction, usually of a remedial nature, although it may well be individual instruction, motivation, or evaluation for an independent study project of an advanced nature. The teacher--or again an able student--merely uses the small group session to deal in turn with the individual members. A

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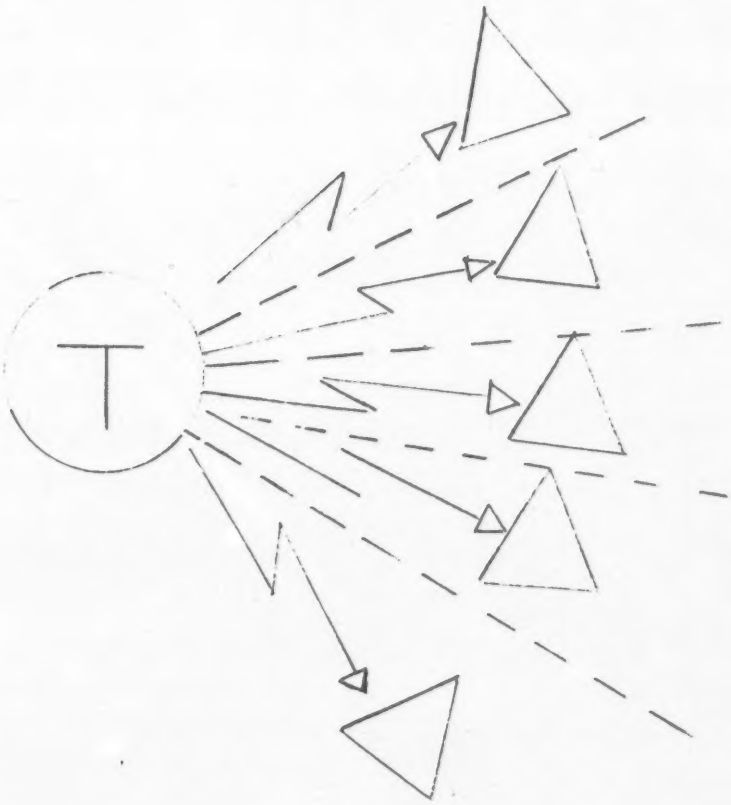
good teacher can probably give effective individual attention to seven or eight students in a half-hour period and accomplish much real benefit for the learner.

The small group tutorial might look like this:



TUTORIAL GROUP

The fourth is one which we term the discursive group. This is the free and uninhibited discussion by students of a topic of prime importance to them. It would be a mistake for teachers either to exclude completely the discursive discussion or to indulge in it too much. It can make a very valid contribution to any class where the subject matter involves controversy or issues of significant interest to students. No preparation is, of course, needed by the teacher except to find the topic of sufficient interest for the class. And the teacher's role is merely one of an interested observer. All he needs to do is stay out of

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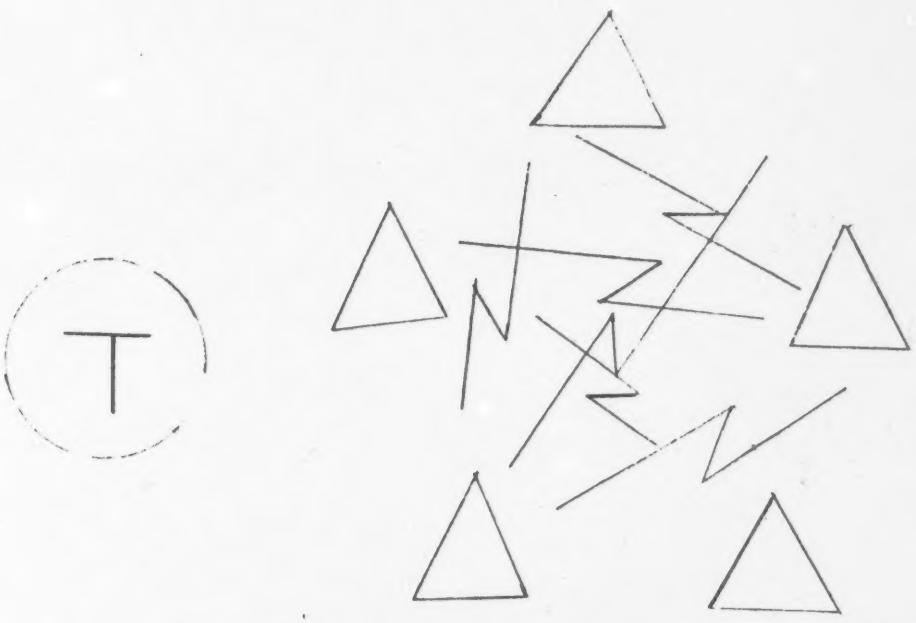
the way. He should listen attentively to student opinion, notice carefully who is taking part, watch closely for student reaction. Teachers, of course, need to be admonished about overusing the discursive approach. It can be a great waste of time and often is productive of nothing except the exchange of prejudices, serving merely to reinforce erroneous ideas. Teachers who boast again and again, "We have the greatest discussion in my class," often are deluding themselves if these so called "great discussions" are only bull-sessions.

The discursive might look like this:



DISCURSIVE GROUP

The fifth kind of small group is perhaps best characterized by the term brain storming coined by Alex Osborn, the originator of the technique. Brain storming, like the bull-session, is free and uninhibited. It tends, however, to be problem centered or solution centered. The teacher's role in "brain storming" is merely to motivate, to get the ball rolling, and then to stay out. The teacher should not criticize, evaluate, or react negatively to any idea advanced in the brain storming session.

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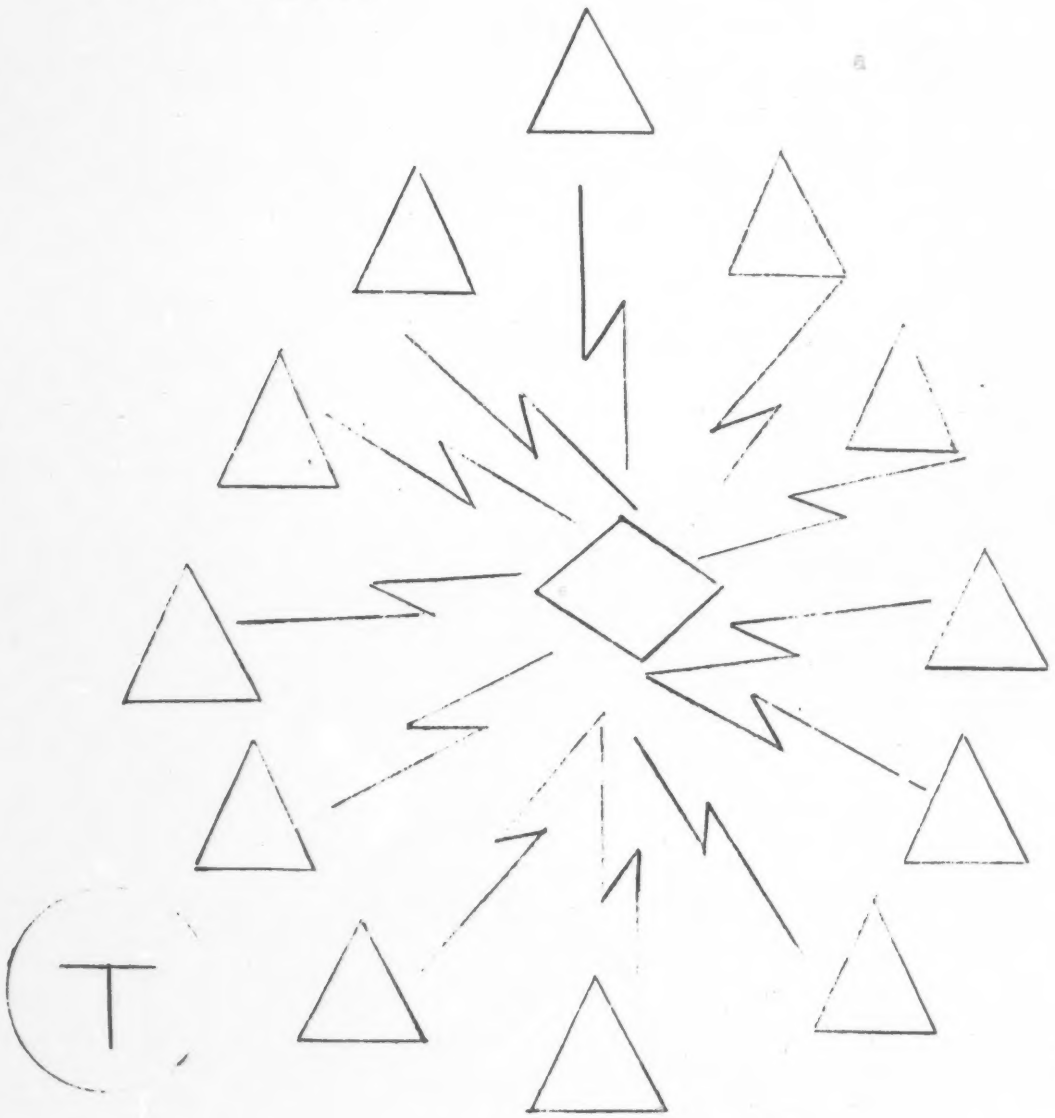
Here are a few suggestions culled from Osborn's books:

1. The ideal number for a brain storming group is about twelve.
2. Choose a subject that is simple, familiar, and talkable. When a problem calls for use of paper and pencil, it usually fails to produce a good session.
3. Criticism is ruled out; adverse judgments of ideas must be withheld until later.
4. "Free-wheeling" is welcomed; the wilder the idea, the better.
5. Quantity is wanted.
6. Combination and improvement are sought. In addition to contributing ideas of their own, participants should suggest how ideas of others can be turned into better ideas, or how two or more ideas can be joined into still another idea.

The diagram below shows the problem-centered concern of the brain storming group.



With these major types established, let us conclude with some final general matters.

First, can the small group technique be evaluated? Obviously it can be and it must be. Some suggestions follow: First, there is need for group evaluation which says in effect, "How did we do today?" "Did we reach our goal?" "How many of us participated?" As mentioned before, an observer is of much help here. Second, there is obviously a need for teacher evaluation. But such evaluation should not be purely quantitative. The teacher is unwise who says in effect, "The one who talked the most gets the best grade." The teacher should learn to distinguish between meaningless verbalism and thoughtful analysis; he should learn to treasure the student who makes a few insightful comments and to chasten the garrulous dominator of discussion who really contributes nothing of substance. Finally, there is the need for individual student evaluation. In some cases it might be wise for students to keep a log of the discussions in which they participate.

Since in the small group discussion teacher-student relationships are of key importance, it might be helpful at this stage to turn our attention to this crucial nature of teacher-student relationship. Again, there is no easy answer. The teacher must learn to play it by ear and must respond to individuals. While it is difficult to generalize, perhaps we can be of help by making some suggestions about handling certain typical small-group types. First, what do you do about the hand-waver; the student who constantly thrusts his hand in your face and almost demands your attention? To begin with, you can't ignore him completely. This would only tend to make him resentful or else intensify his demands. Neither should you take the easy way out and call on him any time he has his hand waving. The best answer is to make him see that you value his participation, but you don't want others to be excluded. Second, what about the student who is the constant butt of class ridicule? To begin with he needs your support. The class needs to learn that each of us has a right to be heard and that no student or teacher deserves ridicule. No matter how outrageous his question or answers may be, find something in them to support. Make him see that your class is an open forum for the exchange of ideas, not merely a place where the sycophant can perform.

What about the shy type, the student who rarely answers just because he lacks security? Sometimes it helps, if the problem is especially acute, to talk to the shy student, to encourage him to participate, and to prepare him for the discussion to come. You might say, for example, "John, tomorrow I'd like to discuss the garden symbolism in 'Rappacini's Daughter.' Will you give this your careful attention tonight and be prepared to make some comments tomorrow." Also, it is helpful with this kind of student to ignore the oft-repeated warning about not mentioning a student's name first when asking a question; give the shy

student some warning that he has to answer. Don't confront him abruptly with a difficult question. Say something to this effect, "John, I'd like you to give thought to this. The garden in 'Rappacini's Daughter' has a symbolic significance. What do you think the garden really stands for?" Then pause. Don't be afraid of silence, but give him a chance to think by amplifying the question. "Of course, it may not have any symbolic significance at all, but most who have read the story generally are convinced that it does have. Do you have any notion, John, as to what the symbolism may be?"

So much for the shy type. Now let us say something about the diversionist, the student who purposely or unintentionally sidetracks discussion. He must be dealt with firmly. You can answer his question of a diversionary nature briefly and then say, "That's not really the substance of our discussion. Let's get back to the point." At times, of course, the sidetrack can be illuminating and provocative, but for the most part the problem-centered discussion should stay on the track.

Finally, what of the shocker--usually a gifted student who tries to shock you and his classmates by giving some outrageous answer? The obvious answer is not to be shocked, since that is the effect he wants. Deal with his ridiculous answer calmly and quietly but, deal with it effectively. Do not permit nonsense (from any source) to go unchallenged in the classroom.

It is evident that the teacher needs much training to function effectively in all small groups, regardless of the type. What type of training is most effective? He should be knowledgeable about the findings of the specialists in group dynamics and sociometry. Shepard's Small Groups is a good source here. He should explore the use of one of the more promising types of methods for analyzing student-teacher interaction in the small group. The work of Flanders and Amidon looks most helpful here; and Olmsted's The Small Group provides a good summary of other interaction analyses methods. But most of all the teacher needs some in-service training in the school on the spot. We at North Campus have been effectively devoting entire faculty meetings to the matter of the small group, and have used small group demonstration lessons with good effects. I think also the teacher needs much feed-back through observer reports, pupil rating sheets, and audio- and video-tape. The last, I think, has much promise for improving the teacher's performance in the small group.

But we must also help the student grow in his skills with the small group, and these skills can be presented in a large-group lecture. A few suggestions for teachers might be appropriate here:

1. Stress the importance of the small group sessions. Some compulsive students will feel that they are a waste of time and demand that you get on with the "business" of teaching; other students will be tempted to waste the time with frivolous talk.

2. Use the procedures suggested for selecting and training student leaders and observers; have them use an observer evaluation check list.

3. Help the student develop goals and objectives for each discussion: what should we try to accomplish in this session?

4. Stress the importance of listening skills in the small group. Critical listening is especially important here: they need to develop the ability to listen objectively to contrary points of view, to weigh arguments critically, to detect fallacies in thinking, to recognize prejudices.

5. Help them develop the skills of responding--knowing how to differ without animus and rancor, how to take a point made by another and use it as a grist for one's own intellectual mill, how to advance discussion, how to get discussion back on the track.

6. Help students evaluate their discussions. From time to time tape a discussion and play it back for critical evaluation. Take a few minutes at the conclusion of each discussion to ask, "How did we do?"

I hope it is evident from this discussion that the small group serves so many vital functions that all schools regardless of their commitment to modules or to classes should find more and more time for small group activities.

(Adapted from a paper by Alan A. Glatthorn, principal of Abington High School, Abington, Pennsylvania, which was presented to the Institute on Continuous Progress and Cooperative Teaching at the University of North Carolina, Greensboro, N.C. in July 1971.)

SOME STATEMENTS ABOUT WRITING

(Including the "Read--Speak--Write Cycle")

Assume that writing is an extremely complex act which, more often than not, requires of any student a certain amount of rereading, revising, and rewriting. Most writing assignments should be motivated, directed, and illustrated, and some freedom of subject choice should be allowed. Early in the school year the writing activities should be relatively free of technical requirements. Initially, at least, the student learns best through carefully supervised brief practices. More and more restricted assignments can follow, commensurate with his growth in language ability.

Assume that student writing is rarely, if ever, and end in itself but is meant for a particular audience, such as a teacher, a member of the family, a close friend, or classmates. Above all, it is a medium through which the writer develops and expresses his thinking and his creative talents.

Assume that even the most backward student needs to use language for purposes beyond the merely utilitarian. In writing narrative sketches and poems, for example, the writer may exercise the aesthetic part of his nature, derive pleasure from his efforts and, by simply identifying his purposes with those of the literary storyteller or poet, increase his appreciation of the professional writer's craft. Writing with a wide range of purposes strengthens the student's grasp of language for any purpose and thus helps him to become a complete person.

Assume that the student's desire to express an idea freely comes first, that difficulties with the language conventions are important problems but secondary, and the corrections on a composition should be confined to those principles to which the student has been introduced. Assume further that sentence analysis is secondary in importance to sentence building.

Assume that your marks on a composition should include show-how phrasing and interlinear and terminal comments, all of a constructive nature. Honest praise for specific progress and for the following of directions should be given.

Assume that some form of effective review and follow-up should occur after the correction of a composition. It is advisable to schedule such work at the time when the student has just completed the first draft of the succeeding composition so that maximum carry-over and progress can result. The student can use all of his previously corrected compositions for review and follow-up, if these compositions are kept on file in the classroom on in his notebook.

If you have a student whose deficiencies in writing preclude his writing independently at all, begin his training by having him dictate to you what he wishes to say. Ask him to spell orally some of the more difficult words he dictates. Provide him with a dictionary and how him how to use it efficiently. Show him what he has dictated and ask him to read it back to you. Examine the spelling and punctuation with him. Later, an accomplished student can

take your place in this process. (In this connection, if you could be assigned a competent student--perhaps a future teacher--he could be of great help to you as a tutor and clerical assistant in your classroom.)

The language instruction should center on performance. In a sense, every composition the student writes is a test of his ability and progress. The corrections are, in effect, a diagnosis of his needs. If his compositions are kept on file, he can profitably review his previous work as he attempts a new paper.

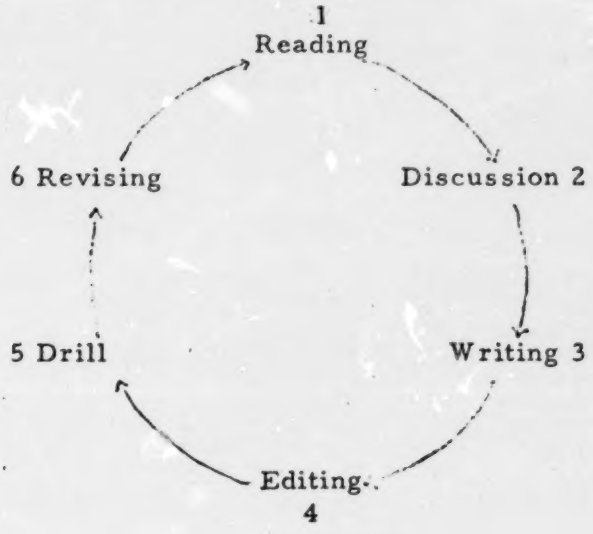
If you lack time, you need not correct every paper the student writes. You can have him write two papers in first draft and then select the one he considers the better, to revise and hand in. Occasionally, as an alternative to marking a paper with formidable red ink, dictate your corrections and comments into a tape recorder, and let the writer do his follow-up work from this personalized message.

Since repetition is one of the laws of learning, make a list of the common problems that persist in the class, as revealed by each set of papers. This diagnosis will guide you in the group restudy, immediately preceding each individual's follow-up of his own pattern of problems.

For the group study you can obtain drill materials from the students' compositions. You can duplicate one or more papers for discussion. You can show several

papers for examination with an opaque projector. Or you can prepare transparencies, project the compositions, and make corrections as they are suggested to you by the class. (The student's name should be deleted on the papers used for examination by the class.)

An effective method with any class at the beginning of the year, and with an especially slow class at any time, is to lead the students through what is called the "read-speak-write cycle" (R-S-W cycle):



1. You read to the class--or the class reads from prepared mimeographed material--a brief, unfinished conduct case or problem story which ends with a dilemma. Your role is merely to set up and define the problem, no more.

2. The class discusses the alternate courses of action to solve the problem satisfactorily, carefully considering the consequences of each course.

3. The students write the solution.

4. As the students write, you move among them, quietly marking several problems on each paper with a correction code and, at the same time, listing on a note pad the more common problems. The students correct their work as they write.

5. As soon as the students complete their rough draft, you list the common problems on the board for discussion, and provide a brief drill. The students then complete the editing of their own work. A final draft ordinarily is not prepared, though several of the edited papers may be read aloud.

6. On occasion, when the students prepare a final draft, their writing should reflect what they have learned about the conventions, and they should practice necessary revision techniques: addition, subtraction, rearrangement, and substitution. This revising can better take place after the teacher has read the paper, noted the problems, and returned the paper for follow-up work.

Another unfinished conduct case or problem story is read on another day, and the R-S-W cycle is repeated.

This cycle has several advantages. Critical thinking and writing are strongly motivated. All five language functions are combined within a relatively brief but complete series of activities. The student receives language guidance at the time that he needs it most urgently, with the result that he learns more readily. You can do considerable correcting of papers during the class hour. A repetition of the cycle produces cumulative benefits.

Teaching English to hard-to-motivate students demands patience and equilibrium. It requires that the student be respected and encouraged so that he can develop self-respect and self-confidence. Creative teaching imaginatively taps the student's own latent capacity to be creative, inquisitive, resourceful. Creative teaching means trying innovative methods and breaking with tradition by avoiding boring, ineffective, ritualistic teaching routines.

From the "Teachers' Notebook" for Voices in Literature, Language and Composition (Ginn and Company)